

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

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## PLAN LARGE ORGAN FOR LINCOLN CENTER

### 98-RANK AEOLIAN-SKINNER

Use with Orchestra Stressed in Design  
for Philharmonic Hall in New York  
City Art Center—Baker, Wright,  
Garden Draw Stoplist.

An organ of ninety-eight ranks of pipes will be installed in the new Philharmonic Hall now under construction at Lincoln Center for the Performing Arts, New York City. The organ to be built by the Aeolian-Skinner Organ Company has been designed especially for use with orchestra in works where the organ is scored. It will also be available for solo recitals and for use with choruses.

Plans for the hall call for the organ to be placed directly behind and slightly above the orchestra platform, an ideal location for acoustical purposes. The instrument will have a movable and detachable console which may be taken from the stage in less than a minute.

The organ's specifications were drawn up by a committee which included Dr. Charlotte Garden, Dr. Robert Baker and Searle Wright.

Construction of the organ in Aeolian-Skinner's Boston plant will take well over a year and installation and tuning in the Hall another five months. Philharmonic Hall is scheduled to be completed by Fall of 1961.

The details of the design of the organ have been studied with Harrison and Abramovitz, architects. Bolt, Beranek and Newman, acoustical consultants, have made plans to provide adequate reverberation time. The overall planning of the hall is the result of exhaustive study of more than forty major music halls throughout the world.

The specification of the organ is as follows:

#### GREAT

Kontra Geigen, 16 ft., 61 pipes  
Prinzipal, 8 ft., 61 pipes  
Bordun, 8 ft., 61 pipes  
Spitzflöte, 8 ft., 61 pipes  
Oktave, 4 ft., 61 pipes  
Rohrflöte, 4 ft., 61 pipes  
Quinte, 2½ ft., 61 pipes  
Super Oktave, 2 ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Mixture, 4-6 ranks, 305 pipes  
Zymbel, 3-5 ranks, 244 pipes  
Kornett, 3 ranks, 183 pipes  
Fagott, 16 ft.

#### SWELL

Flûte Courte, 16 ft., 68 pipes  
Montre, 8 ft., 68 pipes  
Viole de Gambe, 8 ft., 68 pipes  
Viole Céleste, 8 ft., 68 pipes  
Flûte Ouverte, 8 ft., 68 pipes  
Prestant, 4 ft., 68 pipes  
Flûte à Pavillon, 4 ft., 68 pipes  
Nasard, 2½ ft., 61 pipes  
Octavin, 2 ft., 61 pipes  
Tierce, 1½ ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Cymbale, 3 ranks, 183 pipes  
Bombarde, 16 ft., 68 pipes  
Trompette, 8 ft., 68 pipes  
Bassoon, 8 ft., 68 pipes  
Clairon, 4 ft., 68 pipes  
Tremblant

#### CHOIR

Gemshorn, 16 ft., 68 pipes  
Viola Pomposa, 8 ft., 68 pipes  
Viola Celeste, 8 ft., 68 pipes  
Cor de Nuit, 8 ft., 68 pipes  
Flauto Dolce, 8 ft., 68 pipes  
Flûte Céleste, 8 ft., 68 pipes  
Principal, 4 ft., 68 pipes  
Flûte Triangulaire, 4 ft., 68 pipes  
Rohr Nasat, 2½ ft., 61 pipes

## FRENCH ORGANIST PLAYS AND TEACHES AT CONFERENCE



Zauberflöte, 2 ft., 61 pipes  
Terz, 1½ ft., 61 pipes  
Larigot, 1½ ft., 61 pipes  
Scharf, 4 ranks, 244 pipes  
Petite Trompette, 8 ft., 68 pipes  
Clarinete, 8 ft., 68 pipes  
Fagott, 4 ft.  
Tremulant

#### POSITIV

Holzquintade, 16 ft., 12 pipes  
Rohrflöte, 8 ft., 61 pipes  
Holzquintade, 8 ft., 61 pipes  
Koppelflöte, 4 ft., 61 pipes  
Prinzipal, 2 ft., 61 pipes  
Larigot, 1½ ft., 61 pipes  
Sifflöte, 1 ft., 61 pipes  
Zimbel, 3 ranks, 183 pipes  
Krummhorn, 8 ft.,  
Rohr Schalmel, 4 ft.  
Tremulant

#### BOMBARDE

Chorus Mixture, 7 ranks, 427 pipes  
English Post Horn, 16 ft., 68 pipes  
Trompette Harmonique, 8 ft., 68 pipes  
English Post Horn, 8 ft., 12 pipes  
Clairon Harmonique, 4 ft., 68 pipes  
Tremulant

#### PEDAL

Kontra Geigen, 32 ft., 12 pipes  
Principal, 16 ft., 32 pipes  
Contre Basse, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Kontra Geigen, 16 ft.  
Gemshorn, 16 ft.  
Flûte Courte, 16 ft.  
Holzquintade, 16 ft.  
Oktave, 8 ft., 32 pipes  
Spitzflöte, 8 ft., 32 pipes  
Gemshorn, 8 ft.  
Flûte Courte, 8 ft.  
Bourdon, 8 ft., 12 pipes  
Choral Bass, 4 ft., 32 pipes  
Spillflöte, 4 ft., 32 pipes  
Spillflöte, 2 ft., 12 pipes  
Fourniture, 4 ranks, 128 pipes  
Acute, 2 ranks, 64 pipes  
Kontra Posaune, 32 ft., 12 pipes  
Posaune, 16 ft., 32 pipes  
Bombarde, 16 ft.  
English Post Horn, 16 ft.  
Fagott, 16 ft.  
Trompette, 8 ft., 32 pipes  
Fagott, 8 ft.  
Krummhorn, 8 ft.  
Klarine, 4 ft., 12 pipes  
Rohr Schalmel, 4 ft.  
Krummhorn, 4 ft.

## KALAMAZOO BACH FESTIVAL TO OFFER THREE CONCERTS

The fourteenth annual Kalamazoo Bach festival will be held March 25, 26 and 27 at Stetson chapel, Kalamazoo, Mich. College. Henry Overley, the founder of the festival, will conduct the 100-voice chorus and the festival orchestra in the first two concerts.

The March 25 event will be devoted to Cantatas 131, 133 and 161. The second concert will be a performance of the Mass in B minor with name soloists from Chicago.

Agi Jambor will be guest piano soloist for the second consecutive season playing the Concertos in E major and F minor with the Bach symphonette and the Italian Concerto as a solo offering.

A brass quartet will play chorales from the library balcony a half hour preceding each performance.

## NEW ORGANS SPARK SERIES OF EVENTS AT SHREVEPORT

With the completion of two new Aeolian-Skinner organs in St. Mark's Episcopal Church, Shreveport, La. a monthly series of musicals was started. Among these events were recitals by William Teague, the organist-choirmaster, David Craighead and Dora Poteet Barclay, and choral programs including the Kodaly Te Deum, Handel's Messiah and Elmore's Incarnate Word.

Events for the remainder of the year include Debussy's L'Enfant Prodigue March 6, the Bach St. Matthew Passion April 2, the Fauré Requiem April 15 and Vaughan Williams' Five Mystical Songs May 1.

LEO SOWERBY was the principal speaker at the birthday-recognition banquet at the Cliff Dwellers Feb. 23 honoring the seventieth anniversary of Jeanne Boyd's birth and her forty-fifth year of teaching in Chicago.

## MARCHAL GUEST STAR AT NORTHWESTERN U

### MIDWINTER CONFERENCE

Tenth Annual Church Music Meeting  
on Evanston Campus Is Devoted  
Entirely to Organ—Four  
Recitals and Master Classes

Northwestern University's tenth annual midwinter conference on church music became an organ conference this year, as a change from previous years, and, because the whole meeting was planned about André Marchal, few who attended are likely to forget.

The official conference was Feb. 1 and 2 but the Marchal recitals and master-classes continued Feb. 3 and 4 so for practical purposes it was a four-day affair.

The all-organ series held largely in Lutkin Hall on the university's Evanston, Ill. campus was one of the most successful of the annual meetings. Thirteen states from Connecticut to Oregon were represented among the 153 in attendance. Ninety remained for the two extra days of master classes and recitals and many availed themselves of private lessons.

#### Honegger Oratorio

Immediately preceding the conference the university sponsored a series of six musical events which comprised music by Les Six. Most of these events were outside our field—chamber music and opera, for example—but the night before the conference we were treated to a performance of Honegger's Joan of Arc at the Stake which despite solo inadequacies and some problems in balance showed us again what excitement and stimulation Thor Johnson is able to extract from a group of university students. Both wind orchestra and chorus gave lively, vital accounts of themselves.

#### Master Classes

The four mornings of the conference were devoted to master classes by M. Marchal. They were consistently valuable, though a different approach might have made them even more so. The procedure was to have students play entire works with the French master commenting and illustrating his points immediately afterward. The school of music boasts an enviable group of student organists, all of whom played very well and doubtless gained greatly from the experience. Allotting much more of the time to M. Marchal, it seems to us, might have been of wider benefit to the large group of listeners. Even an available list of the music to be covered would have helped. There was no language problem. Between Barrett Spach and M. Marchal's charming daughter, this difficulty quickly evaporated.

Our previous high regard for the artist André Marchal was in every respect confirmed by his four recitals in Lutkin Hall.

#### Pre-Bach Recital

Marchal has few peers in the performance of pre-Bach music. The delicacy, flexibility and individuality of his playing in pre-eighteenth century music seems to us to show clearly where his preferences lie. So his Monday night recital, in which he used the fifty-year-old Casavant (pictured on the front page of the first issue of THE DIAPASON, you remember) as sparsely and transparently as possible, was far and away our choice of his four appearances. The program:

Diferencias sobre el canto del Caballero, Cabezon; Tiento 16, Cabanilles; Toccata per

Elevarione, Frescobaldi; Pastorale, Zipoli; Voluntary, Purcell; Fantasia "On Freud verschr, Hofheimer; Cantelina Anglica Fortunae, Scheidt; Fantasia, Pachelbel; Prelude and Fugue in F sharp minor, Buxtehude; Three Versets on the Te Deum, anonymous; Fantasia, L. Couperin; Benedictus, Tierce en taille, Mass for Convents, F. Couperin; Piece in E minor, Calvière; Four Versets on Ave Maria Stella, de Grigny.

#### Nineteenth Century

As Monday's pre-Bach recital was easily our first choice, so Tuesday's nineteenth-century one was our last. Despite minor fluffs not present Monday, this was fine playing but it seemed to us that much less of Marchal's heart was in it, even in the Franck. And the old organ lacked the fire needed for both the Mendelssohn and the Liszt. The program:

Fantasia and Fugue, Boëly; Allegretto, Sonata 4, Mendelssohn; Canons 4 and 5, Schumann; Cantabile, Franck; Prelude and Fugue on B-A-C-H, Liszt.

A beautifully wrought improvisation on Adeste Fidelis concluded this event.

#### All-Bach

Many listeners felt that Marchal's all-Bach recital Wednesday was the finest of his four. Certainly it was enjoyable and played with great authority and style. We had a slight feeling that the very qualities which made the pre-Bach glow and sparkle sounded a little mannered and indirect and even precious in the larger architecture of Bach. This was, of course, not so evident in the small-scale Orgelbüchlein pieces as in the Passacaglia. The program:

Prelude and Fugue in C major (9/8), Eleven Chorale Preludes for Christmas Time; Trio Sonata 5, Schmücke dich, o liebe Seele and Passacaglia and Fugue.

#### Contemporary French

Our only reservation on the contemporary French program which closed the series was the organ itself which simply was not up to the requirements of brilliance and excitement prescribed by the music. Taking this fact into consideration, the recital was an experience few living players can match. The program:

Office of Epiphany, Touremire; Impromptu, Vierne; Veni Creator, Durufé; Les Enfants de Dieu, Messiaen; Acclamations, Langlais; Deux Danses à Agni Vavishita, Postlude pour l'Office de Complies and Litanies, Alain; Encores: Toccata, Gigout, and Prelude and Fugue, Saint-Saëns. Improvisation on Plain-song.

#### Other Events

Two other events of the first day's session were held at Seabury-Western seminary. Members of Northwestern's organ faculty and advanced students gave brief but comprehensive surveys of segments or organ literature, each man being assigned a particular category and each furnishing a useful list of available publications for his specialty. Contemporary Dutch music was demonstrated by Theodore Lams, English music by Thomas Matthews, contemporary American and German by Richard F. Enright and the pre-Bach period by two able graduate students, Paul Kaatrud and Bennett Penix. A service followed in the chapel under the musical direction of Dr. Matthews.—F.C.—C.B.

#### CATHEDRAL IN VICTORIA GIVES AMAHL FIVE TIMES

Richard H. Proudman was the musical director for five Epiphany performances of Menotti's Amahl and the Night Visitors given in Christ Church Cathedral, Victoria, B. C. More than 4,000 people saw the presentation. A multi-sectional stage was built, taken down and reassembled for performances in order that daily services could continue without interruption. The whole production was something of an innovation for a Canadian cathedral.

Audrey St. Denis Johnson was production director. Instrumental accompaniment was provided by Mr. Proudman and David Palmer at two pianos and Catherine Shore at the organ. The cathedral choir was augmented by choir members from other churches. Timothy Vernon, head cathedral choirboy, sang the title role.

#### AUSTRALIAN GROUP HOLDS ANNUAL MEET

##### WIDE INTEREST IS SHOWN

Michael Brimer and New Zealander Roger Hollinrake Are Guests of the Sydney Society—Wide Variety of Events Heard

The Organ Society of Sydney, Australia held its 1960 convention Jan. 22-26. Visiting recitalists and lecturers were Michael Brimer and Roger Hollinrake.

The convention was officially opened Jan. 22 in the chapter house of St. Andrew's Cathedral by Herbert Cannon, FRCO, director of music for the Australian Broadcasting Commission. Mervyn Byers, the cathedral organist, played a recital which included three contemporary passacaglias. Supper followed.

Saturday sessions were held at St. Barnabas' Church and community center. Howard Pollard and Keith Asboe played recitals while Mr. Brimer's lecture entitled "tom-toms in a swell box" was concerned with music in South Africa. After tea Mr. Pollard and Roy Caddy joined in an illustrated lecture on "organ actions and tone analysis." Mr. Brimer's recital concluded Saturday events.

Mr. Brimer played again Sunday afternoon at the Sydney Town Hall in a recital arranged by the broadcasting commission.

The Monday session at All Saints' Church, Woollahra, was a program of English church music of various periods. Organists were Ray Holland and Errol Scarlett and the choir of St. Mark's Church, South Hurstville, was directed by Mr. Holland.

The convention's concluding event Jan. 26 was a lecture-recital by Roger Hollinrake, University of Auckland, New Zealand, president of the Auckland Organists Association. He illustrated his lecture on the organ works of Franck with the performance of several major Franck works and excerpts from others.

A meeting of the society followed the program of events.

HAZEL MCGILVRAY

#### MILES' BACH SERIES ARE SCHEDULED ON 43 STATIONS

Forty-three stations in the radio network of the National Association of Educational Broadcasters will broadcast an eighteen-week series entitled *Organ Music of Bach and His Predecessors*, written and narrated by Russell Hancock Miles, starting in February. Mr. Miles of the faculty of the University of Illinois, developed this series originally for the non-commercial educational radio stations of the University, WILL, AM and FM, and it was broadcast over these stations beginning in October, 1958. The programs were produced by Kenneth Cutler, music director of WILL.

In these programs, Mr. Miles traces the development of organ music from the pre-baroque periods, through the early baroque period in Italy, France, Holland, and Germany to the culmination of baroque organ music in the compositions of Bach. The lecture material is addressed to the musical amateur and layman. The programs are illustrated with recordings of organ music played by leading organists. One program considers the organ concertos of Handel, and there are nine programs devoted exclusively to the organ music of Bach.

#### TWELFTH ERNEST BLOCH COMPETITION ANNOUNCED

The United Temple chorus, Cedarhurst, L.I., N.Y. announces its twelfth Ernest Bloch award competition for a work for mixed chorus, the text to be taken from or related to the Old Testament. The award offers a cash prize of \$350, publication by the Mercury Music Corporation and premiere performance by the chorus. Deadline for entries is Nov. 15.

THE ST. JOHN PASSION and the Art of Fugue will be featured works in the twenty-eighth annual Berea, Ohio Bach festival May 27 and 28.



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## DETROIT

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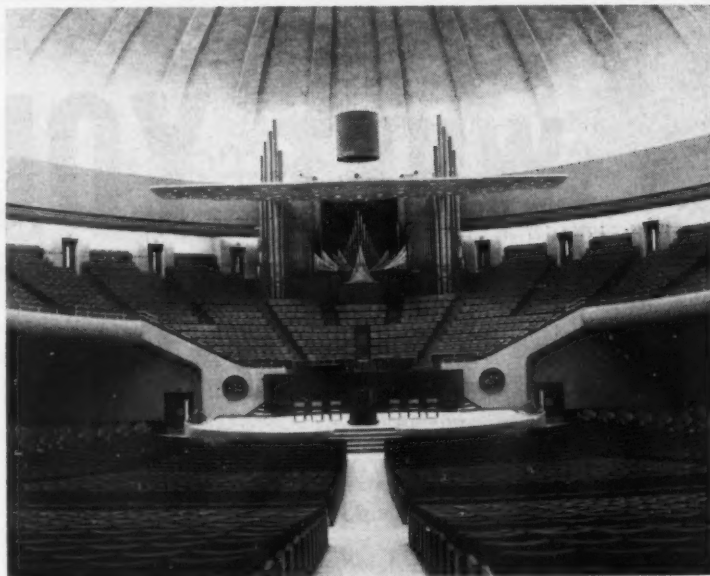
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bines 6-division instrument with  
3-manual Antiphonal

One of the major organs in the country has been installed in the conference chamber of the Auditorium in Independence, Mo. It is part of the completion program for the building housing the headquarters of the Reorganized Church of Jesus Christ of Latter Day Saints.

The 110-rank organ was designed by the late G. Donald Harrison of the Aeolian-Skinner Company and Dr. Harold Gleason, consultant for the church. It was designed with three main functions: recitals, oratorio accompaniment and service use. Regular recitals by the staff organist, Bethel Knoche, and by guest organists are planned.

The organ is situated in two locations, the main or forward section of six divisions containing ninety-seven ranks and a total of 5,555 pipes. The rear or antiphonal organ of three divisions contains thirteen ranks and a total of 743 pipes. Both divisions may be played from the four-manual console at the base of the forward choir loft. The antiphonal instrument may also be played from its own two-manual console in the rear choir loft.

The oval conference chamber of the six million dollar auditorium seats 5,754 persons, each with an unobstructed view of the rostrum. The main floor is elevated as in theater seating. The balcony which surrounds the room is supported on the cantilever principle.

Over the rostrum and choir seating are suspended "clouds" to add acoustical qualities and direct lighting to the rostrum area.

The stoplist is as follows:

**GREAT**

Prinzipal, 16 ft., 61 pipes  
Prinzipal, 8 ft., 61 pipes  
Spitzprinzipal, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Principal, 4 ft., 61 pipes  
Gemshorn, 4 ft., 61 pipes  
Rohrflöte, 4 ft., 61 pipes  
Quint, 2 3/4 ft., 61 pipes  
Doublette, 2 ft., 61 pipes  
Sesquialtera, 2 ranks, 122 pipes  
Mixture, 4-5 ranks, 282 pipes  
Scharf, 4 ranks, 244 pipes  
Trompette en Chamade, 8 ft.

**SWELL**

Quintflöte, 16 ft., 68 pipes  
Geigen Prinzipal, 8 ft., 68 pipes  
Gedackt Pommer, 8 ft., 68 pipes  
Viola de Gambe, 8 ft., 68 pipes  
Aeolienne, 8 ft., 68 pipes  
Aeolienne Céleste, 8 ft., 56 pipes  
Prestant, 4 ft., 68 pipes  
Flûte Harmonique, 4 ft., 68 pipes  
Octavin, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Acuta, 3 ranks, 183 pipes  
Contre Trompette, 16 ft., 68 pipes  
Trompette, 8 ft., 68 pipes

Hautbois, 8 ft., 68 pipes  
Clairon, 4 ft., 68 pipes  
Tremulant

**CHOIR**

Contre Gambe, 16 ft., 68 pipes  
Viola Pomposa, 8 ft., 68 pipes  
Viola Celeste, 8 ft., 68 pipes  
Rohrflöte, 8 ft., 68 pipes  
Dolcan, 8 ft., 68 pipes  
Dolcan Céleste, 8 ft., 56 pipes  
Principal, 4 ft., 68 pipes  
Nachthorn, 4 ft., 68 pipes  
Blockflöte, 2 ft., 61 pipes  
Mixture, 4 ranks, 244 pipes  
Fagot, 16 ft.  
Trompette en Chamade, 8 ft.  
Cromorne, 8 ft.  
Trompette, 4 ft.  
Chimes (prepared)  
Tremulant

**POSITIV**

Prinzipal, 8 ft., 61 pipes  
Nasonflöte, 8 ft., 61 pipes  
Praestant, 4 ft., 61 pipes  
Koppelflöte, 4 ft., 61 pipes  
Nasat, 2 3/4 ft., 61 pipes  
Italian Principal, 2 ft., 61 pipes  
Terz, 1 3/4 ft., 61 pipes  
Larigot, 1 3/4 ft., 61 pipes  
Oktav, 1 ft., 61 pipes  
Mixture, 4-5 ranks, 288 pipes

**BOMBARDE**

Tierce Mixture, 4-5 ranks, 376 pipes  
Bombarde, 16 ft., 61 pipes  
Trompette Harmonique, 8 ft., 61 pipes  
Clairon Harmonique, 4 ft., 61 pipes  
Trompette en Chamade, 8 ft., 61 pipes

**PEDAL**

Prinzipal, 32 ft., 12 pipes  
Contre Basse, 16 ft., 32 pipes  
Prinzipal, 16 ft.  
Violone, 16 ft., 32 pipes  
Rohrbordun, 16 ft., 32 pipes  
Quintflöte, 16 ft.  
Contre Gambe, 16 ft.  
Principal, 8 ft., 32 pipes  
Rohrflöte, 8 ft., 12 pipes  
Quintflöte, 8 ft.  
Violone, 8 ft., 12 pipes  
Chorobass, 4 ft., 32 pipes  
Nachthorn, 4 ft., 32 pipes  
Blockflöte, 2 ft., 32 pipes  
Fourniture, 4 ranks, 128 pipes  
Scharf, 3 ranks, 96 pipes  
Contre Bombarde, 32 ft., 12 pipes  
Ophicleide, 16 ft., 12 pipes  
Bombarde, 16 ft.  
Fagot, 16 ft.  
Trompette, 8 ft., 32 pipes  
Trompette en Chamade, 8 ft.  
Bombarde, 8 ft.  
Fagot, 8 ft.  
Clairon, 4 ft., 12 pipes  
Fagot, 4 ft.

**ANTIPHONAL**

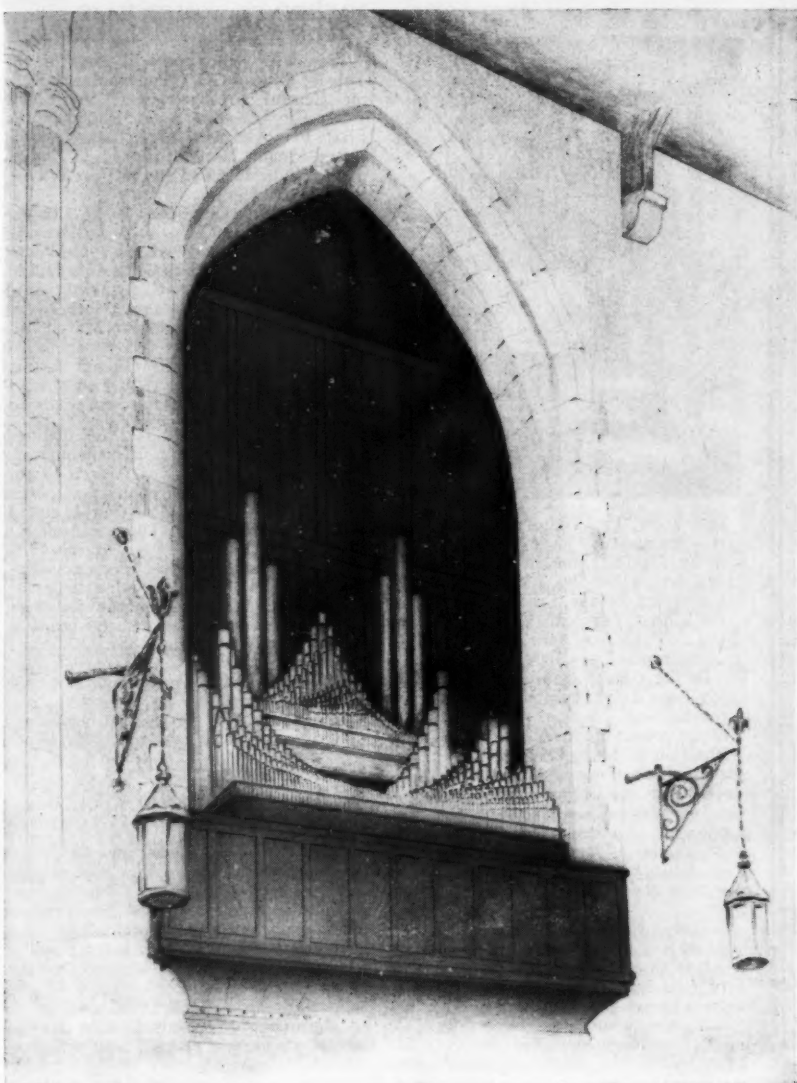
**GREAT**  
Bourdon, 8 ft., 61 pipes  
Spitzflöte, 8 ft., 61 pipes  
Principal, 4 ft., 61 pipes  
Mixture, 4 ranks, 244 pipes

**SWELL**

Viola, 8 ft., 68 pipes  
Rohrflöte, 8 ft., 68 pipes  
Gemshorn, 4 ft., 68 pipes  
Trompette, 8 ft., 68 pipes  
Tremulant

**PEDAL**

Bourdon, 16 ft., 12 pipes  
Principal, 8 ft., 32 pipes



CATHEDRAL CHURCH OF THE INCARNATION  
BALTIMORE, MARYLAND

View of  
Great and Positiv  
Organs

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Hyde Park Community Methodist Organ  
Is Opened in Autumn by Robert  
Baker—Mrs. Ellis Frakes Is  
Regular Organist

The three-manual Aeolian-Skinner organ in the Hyde Park Community Methodist Church, Cincinnati, Ohio has been serving the church since the fall opening of the instrument with a recital by Dr. Robert Baker. Mrs. Ellis L. Frakes is the organist and Edward A. Schellhaus is director of music.

The stoplist is as follows:

#### GREAT

Quintaten, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Holzföte, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Rohrföte, 4 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Fourniture, 4-6 ranks, 306 pipes

#### SWELL

Viola Pomposa, 8 ft., 68 pipes  
Viola Celeste, 8 ft., 68 pipes  
Rohrföte, 8 ft., 68 pipes  
Principal, 4 ft., 68 pipes  
Flauto Traverso, 4 ft., 68 pipes  
Spitzföte, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Hautbois, 16 ft., 68 pipes  
Hautbois, 8 ft., 12 pipes  
Trompette, 8 ft., 68 pipes  
Clarion, 4 ft., 68 pipes  
Tremulant

#### CHOIR

Cor de Nuit, 8 ft., 61 pipes  
Flauto Dolce, 8 ft., 61 pipes  
Flauto Dolce, 8 ft., 49 pipes  
Koppelföte, 4 ft., 61 pipes  
Nazard, 2½ ft., 61 pipes  
Octavin, 2 ft., 61 pipes  
Tierce, 1½ ft., 61 pipes  
Rohrschalmel, 8 ft., 61 pipes

#### PEDAL

Contre Basse, 16 ft., 32 pipes  
Bourdon, 16 ft., 16 pipes  
Quintaten, 16 ft.  
Flauto Dolce, 16 ft., 12 pipes  
Octave, 8 ft., 32 pipes  
Bourdon, 8 ft., 12 pipes  
Quintaten, 8 ft.  
Spitzprincipal, 4 ft., 12 pipes  
Choral Flute, 4 ft., 12 pipes  
Rauschquinte, 2 ranks, 64 pipes  
Bombarde, 16 ft., 32 pipes  
Hautbois, 16 ft.  
Trompette, 8 ft., 12 pipes  
Rohrschalmel, 8 ft.  
Clairon, 4 ft., 12 pipes  
Rohrschalmel, 4 ft.  
Chimes

#### ECHO

Muted Viole, 8 ft., 73 pipes  
Muted Celeste, 8 ft., 61 pipes  
Flute, 8 ft., 73 pipes  
Flute Celeste, 8 ft., 61 pipes  
Wald Flute, 4 ft., 73 pipes  
Vox Humana, 8 ft., 73 pipes  
Tremulant

### CROZIER PLAYS A WINTER ROLLINS COLLEGE SERIES

Catharine Crozier's recital series in Knowles Chapel, Rollins College, Winter Park, Fla. began Jan. 27 with the F. Couperin Mass pour les Couvents, Bach's Organ Mass and the Communion and Sortie from Messiaen's Messe de la Pentecôte.

The Feb. 3 program included some familiar Franck, Mozart, Sowerby and Dupré. The Feb. 10 list included Purcell, Selby, Handel, Howells and Vaughan Williams.

On Feb. 17 Miss Crozier played Fugues 1 and 5 on B-A-C-H, Schumann, and the Reubke Sonata.

STEPHENS COLLEGE, Columbia, Mo. will become a four-year college next fall awarding a bachelor of fine arts degree with major in music, theater, fashion design or dance.

WALTER D. ROSS conducted the Brahms Requiem Jan. 17 at the First Presbyterian Church, Vineland, N.J. with Bruce Eicher as guest organist.

### AEOLIAN-SKINNER IS OPENED AT NORFOLK EPWORTH METHODIST CHURCH

Frederick Swann Plays Recital As New  
Organ Is Completed in Virginia City  
—John Halvorsen Is Minister  
of Music

Frederick Swann, New York City, played the opening recital Dec. 27 on the new Aeolian-Skinner organ in the Epworth Methodist Church, Norfolk, Va. His program appears in the recital section.

The instrument was designed by John Tyrrell, vice-president of the Aeolian-Skinner company, in consultation with John Halvorsen, the church's minister of music. Some of the pipework of the old Hall instrument was reworked for the new installation.

The stoplist is as follows:

#### GREAT

Quintaten, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Spitzföte, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Rohrföte, 4 ft., 61 pipes  
Twelfth, 2½ ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Fourniture, 4-6 ranks, 305 pipes  
Trompette-en-chamade, 8 ft.  
Chimes, prepared

#### SWELL

Geigen, 8 ft., 68 pipes  
Viola Pomposa, 8 ft., 68 pipes  
Viola Celeste, 8 ft., 68 pipes  
Rohrföte, 8 ft., 68 pipes  
Flute Celeste, 8 ft., 124 pipes  
Prestant, 4 ft., 68 pipes  
Flute Harmonique, 4 ft., 68 pipes  
Octavin, 2 ft., 61 pipes  
Plein Jeu, 4 ranks, 183 pipes  
Hautbois, 16 ft., 68 pipes  
Trompette, 8 ft., 68 pipes  
Oboe, 8 ft., 68 pipes  
Clarion, 4 ft., 68 pipes  
Tremulant

#### CHOIR

Spitzgamba, 8 ft., 68 pipes  
Dulciana, 8 ft., 68 pipes  
Unda Maris, 8 ft., 56 pipes  
Pommer Gedeckt, 8 ft., 68 pipes  
Koppelföte, 4 ft., 68 pipes  
Nazard, 2½ ft., 61 pipes  
Blockföte, 2 ft., 61 pipes  
Tierce, 1½ ft., 61 pipes  
Cymbel, 3 ranks, 183 pipes  
Cromorne, 8 ft., 68 pipes  
Trompette-en-chamade, 8 ft., 68 pipes

#### PEDAL

Bourdon, 32 ft., 12 pipes  
Contra Bass, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Contra Gamba, 16 ft., 12 pipes  
Quintaten, 16 ft.  
Lieblich Gedackt, 16 ft., 12 pipes  
Principal, 8 ft., 12 pipes  
Bourdon, 8 ft., 12 pipes  
Quintaten, 8 ft.  
Choral Bass, 4 ft., 32 pipes  
Bourdon, 4 ft., 12 pipes  
Mixture, 3 ranks, 96 pipes  
Bombarde, 16 ft., 32 pipes  
Hautbois, 16 ft.  
Trompette, 8 ft., 12 pipes  
Clarion, 4 ft., 12 pipes  
Chimes, prepared

### TEAGUE AND ARNATT HEAD APRIL WORKSHOP FACULTY

The music commission of the diocese of Missouri will sponsor a workshop in church music April 22 and 23 the Thompson retreat house, Webster Groves and nearby Emmanuel Episcopal Church. Bishop Chilton Powell of Oklahoma, William Teague, Shreveport, La. and Ronald Arnatt, St. Louis will comprise the faculty.

Among subjects to be discussed are: The Hymnal and Its Use, Service Playing and Repertoire.

The cost of the weekend school will be nominal and clergy will be encouraged to subsidize their organists' expenses.

ST. JOSEPH'S College, Rensselaer, Ind. is to hold an institute of liturgical music June 20 to July 30. The complete program of studies is planned to cover four summer sessions and is designed for lay people as well as members of religious orders.

GRAY-NOVELLO

## NEW MUSIC for 1960

## ANTHEMS for Lent and Easter

(For Mixed Voices unless otherwise noted)

Alleluia	David H. Williams	22
Angels, Roll the Rock Away	M. C. Whitney	22
This is the Day (S.S.A.T.T.B.B.)	Palestrina, ed. Pizarro	22
Hilariter	Richard Dirksen	35
Hosanna to the Son	Roger Hannahs	25
Alone Thou Goest Forth	H. W. Vogel	18
The Way of Life and Peace	J. Roff	22
O God of God	S. A. Day	22
Come Faithful People (S.A.B.)	W. Glen Darst	22
I Know a Lovely Garden (Unison)	Mary E. Caldwell	22

## ANTHEMS for General Use

(For Mixed Voices unless otherwise noted)

These are Thy Glorious Works	Richard Warner	22
A Canticle of Thanksgiving	John Huston	22
For This Cause	Harold Friedell	22
Softly Sleep	G. F. Handel, arr. Whitney	22
Behold, O God Our Defender	Jack Ossewaarde	22
Come Down, O Love Divine	W. Douglas Francis	18
Spirit of Life	Jane M. Marshall	22

## ORGAN

Jubilee	Leo Sowerby	1.50
Diptyque Liturgique	J. J. Grunewald	1.50

## SONGS

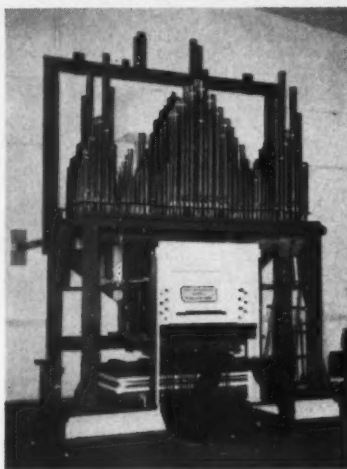
At the Cross (Lenten Holy Week)	Med. or Low	Robert Graham	.60
The Lord is My Shepherd	High	Kenneth Meek	.60
O Sing unto the Lord	High	Lewis Whitehart	.60
My Soul doth Magnify	High	Margaret Sandresky	.60

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GRAY-NOVELLO

## ORGAN OF 1804 RESTORED



THE YORK, Pa., Historical Society has among its museum pieces the last organ built by David Tanneberger. The 1804 organ, bequeathed by Barbara Schmidt, was installed by the Lititz organ maker in the Christ Lutheran Church and was played for the first time at his funeral. In constant use from 1804 to 1893 it stood idle in the Christ Church until 1945 at which time it was removed and donated to the Society.

While preparing for the Colonial Days Celebration in May, 1959 the Society decided to have the organ reassembled. It consists of one fifty-four-note manual with nine stops and a twenty-five-note pedal with two stops plus a manual to pedal coupler. The voicing of the pipes is so eloquent that the instrument has an over abundance of tone sweetness and color.

In July, E. Power Biggs spent two days with the organ making recordings he plans to include in a documentary of early American music. The society welcomes visitors to see and hear the historical organ which was restored by F. J. Furst, York organ builder.

SCHREINER COMES EAST  
FOR TOUR DATES IN MARCH

Alexander Schreiner will play for the Toledo, Ohio AGO Chapter March 7, at the Central Presbyterian Church, New York City, March 8, in Philadelphia's First Presbyterian Church March 9, in Grand Rapids, Mich. March 11, in Bloomington, Ind. March 13 and in Fort Wayne, Ind. March 15.

The Kansas City, Mo. AGO Chapter will sponsor him March 21 and he will play March 22 at St. Luke's Methodist Church, Oklahoma City, Okla. He will be heard at the First Congregational Church, Minneapolis, Minn. March 27 and at the University of Colorado March 29.

MARILYN MASON TO HAVE  
ACTIVE MONTH OF MARCH

Marilyn Mason will be the featured artist at the festival of contemporary music in Greensboro, N.C. March 10 and will play a recital and conduct a master class at Beloit College March 1 and 2. She and Paul Doktor, violist, will offer a program of viola and organ March 13 at the Oklahoma music teachers association convention in Stillwater, both artists conducting master classes the following morning. The duo will also be heard in New York City March 28 at St. Thomas' Church.

Miss Mason will play March 27 at the Shadyside Presbyterian Church, Pittsburgh, Pa. and for the Central New York AGO Chapter in Utica March 29.

LEON BECKWITH HONORED  
FOR 30 YEARS OF SERVICE

Leon P. Beckwith was honored Jan. 7 for thirty years of service as organist and choir director of the First Congregational Church, Madison, Conn. The prudential committee of the church drew up a testimonial of appreciation for his ability and devotion and his fine influence on the musical life of the church.

Special note was taken of his record of having missed no rehearsal or service appointments in these years.

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Heinrich Fleischer  
Arthur Howes  
Donald Willing

These opportunities for summer study are offered now in the hope of an early registration. Application before April 15 is desirable. The offer of either one of the programs will be withdrawn if the number of applications received on that date should be inadequate.

Box 50, Andover, Massachusetts

Box 505, Baltimore, Maryland

## Fifth ICO Album Is Issued— Nostalgic!

The fifth of the six albums which the Mirrosonic company is belatedly getting issued from the historic ICO in London in the summer of 1957 has finally appeared. And at least to those of us who were there the records are more than worth waiting for.

The first record is devoted entirely to one of the large series of "at-homes" which Lady Susi Jeans arranged at Cleveland Lodge and repeated until everyone at the congress had a chance to attend. The record captures more of the special flavor of this intimate event than we had supposed possible. The informal ensemble, the delightful little organ, the tiny clavichord, almost even the hospitality itself come through in the record. Here is Lady Jeans as she is—an important musical personality rather than a mere virtuoso; a scholar and a gracious lady.

The second record in the album was also especially valuable to us. Thanks to good engineering we finally have a definite idea of Dr. John-Dykes Bower's performance at St. Paul's Cathedral. The reverberation defeated us in person. The spirit and flavor of his Bach far transcends the registrational ideas with which we disagree and we can easily understand his prestige among his countrymen.

The final side not only brought back memories of the pleasant afternoon on the Thames river but also a clear transcription of the lecture of which so many of us heard only fragments on the occasion. The record gives a fine accounting of the type of organ which looms so large in the British heritage. It deserves some careful listening in America.

Two demonstration records by organ builders also reached us. One needs to sense the uses to which the records are to be put before attempting an evaluation.

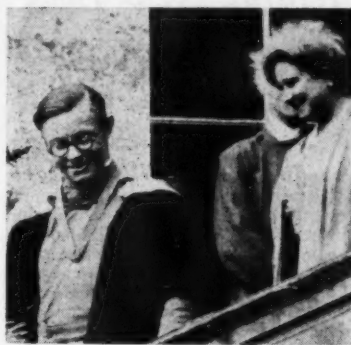
Mirrosonic recorded for the Möller company Lowell Riley playing Möller opus 8224 in the First Community Church, Columbus, Ohio. The object of the record appears to be to demonstrate that the builder can make a completely eclectic organ with a consistently good sound. We believe this is demonstrated with signal success. Mr. Riley's even more eclectic playing is not our cup of tea in any of its categories. The Broadway music has more than a faint aura of corn when it becomes rhythmic and makes one long for George Wright. The Rhapsody in Blue seems to us unnecessarily distorted. The "serious" side of the record is no more to our liking. But we suspect the disk will serve its purpose well. Certainly there are more changes of registration per minute than any other record can boast. We had the opportunity of hearing this record in both stereo and monaural at the same sitting. Opinion: no other music gains so much from stereo as does organ music.

The Delaware Organ Company has a ten-inch disk recorded on a very modest organ. Dr. Charles H. Finney is the organist. The little instrument gives a very good account of itself tonally and the disk should be an eminently useful demonstrator. Dr. Finney's playing, on the whole, we found a little disappointing. Buxtehude's Fugue in C seemed to us his best performance. Some familiar Handel and Bach and some improvisations on hymn tunes are included.

A curious album by Ashley Miller comes from Decca with the improbable title of Music for Peace and Meditation. It turns out to be a skillful performance of a group of familiar pieces nearly every organist has used in his church services. The organ is the Wicks in New York City's auditorium of the Society for Ethical Culture. Neither the organ nor the playing is as over-lush as one might anticipate under the circumstances. Probably designed for non-organists, it may find favor with organists too. These are the pieces:

Larghetto in A flat major, Jongen; Meditation, Vierne; A Lovely Rose Is Blooming

## GERALD KNIGHT



Gerald Knight is shown with the Queen Mother Elizabeth. Dr. Knight, director of the Royal School of Church Music, Addington Palace, near London will head the faculty of the twenty-seventh annual choirmaster course at Wa-Li-Ro choir school, Put-in-Bay, Ohio July 4 through 8. Dr. Knight is on a world tour of Anglican and Episcopal choirs and comes to the United States from South Africa, South America and the West Indies. He has held many important positions in England including that of master of the choristers of Canterbury Cathedral.

and My Heart Is Filled with Longing, Brahms; Chorale Prelude on a Melody by Gibbons, Willan; Cantabile and Choral, Bossi; Adagio, Liszt; Prelude in B flat minor, D'Indy; Be Glad, My Soul, Karg-Elert.

Word Records, Waco, Tex. has issued a record called A Mighty Fortress, with the Lutheran Hour choir and members of the St. Louis symphony with Carl Schalk directing. Largely chorales, numbers are arranged in an order which emphasizes the variety of treatments, from an instrumental one with string orchestra and organ to some unaccompanied contrapuntal intricacies. Several centuries are represented. The choir sounds to us like a very good church choir; it lacks the slick perfection of the professional groups we are becoming accustomed to in recordings.

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3 trumpets with organ  
Buxtehude: Fanfare and Chorus . . . . . 2.00  
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de Lassus: Providebam Dominum . . . . . 2.00  
2 trumpets, 2 trombones and organ  
Marcello: The Heavens Declare . . . . . 2.00  
Marcello: Psalm XIX. First Mov't. . . . . 2.00  
Bach: Alleluia . . . . . 2.00

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GREAT	POSITIV	SWELL	PEDAL
16' Quintaten	8' Nason Flute	8' Viola Pomposa	32' Untersatz
8' Principal	8' Gemshorn	8' Viola Celeste	16' Principal
8' Bourdon	8' Gemshorn Celeste	8' Rohrflöte	16' Bourdon
4' Prestant	4' Principal	8' Flauto Dolce	16' Quintaten (Great)
4' Spitzflöte	4' Rohrpfeife	8' Flauto Celeste	16' Gedeckt
2-2/3' Quint	2-2/3' Nasat	4' Principal	8' Principal
2' Principal	2' Oktav	4' Koppelflöte	8' Gedeckt
IV-VI Fourniture	2' Blockflöte	2' Doublette	8' Rohrflöte (Swell)
(15-19-22-26)	1-3/5' Terz	II Sesquialtera (12-17)	4' Principal
IV Scharf	1-1/3' Quint	IV Plein Jeu (19-22-26-29)	4' Gedeckt Flöte
(26-29-33-36)	1' Oktavlein	16' Fagot (1/2 Length)	2' Principal
8' Trumpet	III Scharf (22-26-29)	8' Trompette	2' Nachthorn
Cymbelstern	II Cymbel (33-36)	8' Hautbois	III Rk. Mixture (19-22-26)
	16' Rankett	4' Clarion	III Rk. Cymbal (29-33-36)
	8' Regal	8' Vox Humana	32' Posaune
	4' Rohrschalmei	(Con. Prep. only)	16' Posaune
	8' Trumpet (Great)	Tremulant	16' Fagot (Swell)
	Tremulant		16' Rankett (Pos.)
			8' Posaune
			4' Rohrschalmei (Pos.)
			2' Rohrschalmei (Pos.)

The organ has been given ideal placement across the end of the large chancel, behind a modern open grillework.

This most interesting organ was dedicated on October 11, 1959.

# AUSTIN

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## Helpful New Book on Sweelinck Is Discussed

By RICHARD NIESSINK

It is paradoxical that some of the most famous organ composers are virtually unknown. Jan Pieterszoon Sweelinck is a case in point. All the histories speak of him with due recognition of his importance as a teacher and an "influence." Most historical anthologies include a toccata or two or one of the shorter sets of variations. An historically oriented recital is likely to open with a set of variations upon one of the secular tunes, although the discerning editors of the complete keyboard works have classed these as harpsichord music. Organists and public are really quite ignorant of the organ music of the exciting composer who bore the famous name. This is not because of simple neglect or indifference. Sweelinck is difficult to understand; those who have ventured to read the contrapuntal fantasies have, no doubt, been charmed, puzzled, aggravated and annoyed—all within a single composition. Such experience is particularly likely if they have approached him as if he were another but earlier Bach. Robert L. Tusler's *The Organ Music of Jan Pieterszoon Sweelinck*, a doctoral dissertation presented at the University of Utrecht, in the Netherlands (but published there in English), is a brilliant and comprehensive study of the man, his times and his work which should go a long way toward making the composer known, understood and appreciated.

Tusler is acutely aware of the necessity for viewing an artist in the proper frame of reference. While it is readily granted today that those eager romanticists who sought to appropriate Bach and explain him in their terms did violence to the mighty cantor, it is less widely appreciated, but just as true that it does some of Bach's predecessors—Sweelinck among them—much greater violence to treat them as baroque artists, judge them by baroque standards and try to achieve a baroque result in the performance of their works.

Sweelinck and his contemporaries worked in what has been called the "mannered" period (the term "rhapsodic" might characterize it better) which occurred between the renaissance and the baroque. It was an unsettled but fertile time in religion, politics and art and a particularly important one in keyboard music considering that it included such giants as the Gabriellis, Byrd, Bull, de Cabezón, Correa de Arauxo, Coelho, Frescobaldi and Sweelinck, to name some of the more prominent. Some historians seem to have been embarrassed by this undisciplined group lurking between renaissance and baroque and have even tried to solve the embarrassment by shoving the more respectable composers into one or the other of those great periods, hoping, perhaps, to procure for them eminence through association. Tusler chooses to recognize the mannered composers for what they were, making no secret of the formlessness and various academic deficiencies in their writing, but, at the same time, insisting upon the vitality, intelligence and intense humanity of their work. He makes detailed analyses of many works from the most important pens of the period. By means of these analyses as well as penetrating descriptions of style he constructs an intelligible and interesting picture of the period. It was a period in which the standards of the renaissance were disintegrating and those of the baroque inchoate, but we should not fall into the facile error of evaluating loss of discipline as completely negative if intelligence and imagination seize new opportunities for adventure. Some writing of the period is difficult to understand, some is absurd; there were a number of "unfortunate experiments." But there is not much that is stuffy. These composers ranged, with varying success, in regions which men of other ages found unsatisfactory, frightening or too difficult.

Tusler's analyses show that all these men were indifferent to the concepts of form which prevailed in both earlier and later periods. Generally their work represents an enormous advance in instrumental style; this is particularly true of Sweelinck. Fortunately for the reader all but the very familiar music he discusses is quoted at length in the second volume; there are over a hundred musical examples varying from a few measures to entire compositions.

Corroborating his studies of the music Tusler offers pictures of organ cases from renaissance, mannered and baroque periods to show that in building organs too the men of the period had abandoned the simple organization of the renaissance without having attained mastery of the flowing ornaments characteristic of the baroque.

Organ specifications too show an outlook unlike that of either the renaissance or the baroque. The unified or "mixture" organ of the renaissance has been replaced by something larger and, in many instances, quite confused. There is no longer evidence of a basic ensemble—but there is plenty of color—vox humanas, bird songs (both ordinary and special, i.e. rossignol) various imitative stops, percussions and tremulants. These facts are not mentioned to give the impression that the period was one of aesthetic demoralization. It was far from that. There were great creators during this time, but it was a time for experimentation and venture and no real creative person could fail to breathe the enterprising air.

Perhaps the simplest verbal approach to a definition of Sweelinck's style would be a brief comparison of his usages in the contrapuntal fantasies with those of Bach in his fugues. Both are contrapuntal compositions based upon a melodic idea or "subject." In Bach the subject is more than the initial melodic idea, it determines movement and general character of the entire composition. Furthermore, it is a complete melody. With Sweelinck the theme is generally expressed in long notes without arresting rhythmic character. If the composition were to be limited to the movement it suggested it would hardly be exciting, certainly not instrumental in character. This theme is not a complete melodic idea—it is only a fragment and it may be subjected to sequential treatment

if the composer wants to use it for an extended melodic line. Bach's fugues are generally continuous movements of homogeneous texture sustaining one "affection" (a word Tusler likes). Most of the Sweelinck fantasies consist of sharply contrasting sections between which figurations, rhythmic patterns, texture and (probably) tempo are changed radically. While the theme is present almost constantly it is very likely to be of quite secondary importance to the listener much of the time. Nor is the texture at any time necessarily homogeneous—frequently one voice will be doing a coloratura solo accompanied by the others. Rather than staying with one "affection" or even trying to throw one into relief by means of planned contrasts, Sweelinck often seems to be trying to crowd a lifetime of musical experience into a single composition. Further differences could be enumerated. What has been said should be enough to indicate that this music is remote from Bach.

In an appendix Tusler devotes three pages to "notes on performance." At first glance this might seem scanty attention to an important subject, for Sweelinck deserves and needs understanding performances. However, it should be pointed out that these pages serve as a concentrated summation of the material in the bulk of the book. An attentive reader will recognize them as nothing more than a brief review of what he has read with emphasis upon the practical problems of interpretation. The first paragraph states the general principles.

The music discussed in this book reflects one of the most vigorous and rapidly-changing periods in the history of culture. It is music which deserves other than the precious, studied and emulated performance often heard. The performer's basic problem lies in accepting the period's esthetic and approaching the compositions accordingly: his approach then is directed toward the expression of the varying affections contained in a single work rather than toward the basic affection of renaissance or baroque compositions. The dramatic and highly emotional qualities demanded by the changing affects insist upon flexibility in interpretation and projection, thereby causing considerable difficulty to those who attempt to re-create this music in renaissance or baroque style. Nothing more thoroughly destroys the musical intent than to perform them according to the unified concept of the baroque, for then they lose their vigor, their charm, their dramatic effect, and in no way reflect the artistic climate in which they were conceived.

Tusler found it necessary to discuss a period in order to give adequate coverage to Sweelinck. His book should stimulate interest in Sweelinck and his contemporaries while offering teachers and students valuable guidance in a difficult period. It is hard to imagine any enterprising recitalist reading the book without immediately reaching for his copy of the *Werken voor Orgel en Clavecimbel* with next season's recitals in mind.

*The Organ Music of Jan Pieterszoon Sweelinck* by Robert L. Tusler—A. B. Croyghton. Bilthoven, The Netherlands, 1958. 2 volumes: Text pp 144. Plates, figures and musical examples, pp 97

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### ORGAN REPLACES HINNERS

Three-manual Console in Wesleyan's Presser Hall at Bloomington Will Control Four Divisions—Robert Baker Is Consultant

Illinois Wesleyan University, Bloomington, Ill., will replace the present Hinners organ with a new three-manual Schantz of four divisions.

The instrument will be installed in Presser Hall on both sides of the stage with the principals of the great and the positiv division exposed to view.

The school of music is under the direction of Dr. Carl M. Neumeyer. The tonal design is by Robert Baker, consultant, A. C. Strahle, mid-west representative and members of the Schantz staff.

The versatility of the instrument is evidenced in the contrast between the new positiv division and the old echo division retained from the Hinners.

The stop disposition is as follows:

#### GREAT

Quintaton, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Spitzflöte, 4 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Fourniture, 4 ranks, 244 pipes  
Tremulant

#### SWELL

Hohflöte, 8 ft., 68 pipes  
Viola da Gamba, 8 ft., 68 pipes  
Voix Celeste, 8 ft., 68 pipes  
Prestant, 4 ft., 68 pipes  
Rohrflöte, 4 ft., 68 pipes  
Octavin, 2 ft., 61 pipes  
Plein Jeu, 4 ranks, 244 pipes  
Fagotto, 16 ft., 68 pipes  
Trompette, 8 ft., 68 pipes  
Rohrschalmel, 4 ft., 68 pipes  
Tremulant

#### CHOIR

Rohrgedeckt, 16 ft., 68 pipes  
Rohrgedeckt, 8 ft., 12 pipes  
Flauto Dolce, 8 ft., 68 pipes  
Flute Celeste, 8 ft., 49 pipes  
Nachthorn, 4 ft., 68 pipes  
Nazard, 2 1/2 ft., 68 pipes  
Blockflöte, 2 ft., 61 pipes  
Tierce, 1 1/2 ft., 61 pipes  
Bombarde, 8 ft., 36 pipes  
Celesta  
Cymbelstern  
Tremulant

#### POSITIV

Gedeckt, 8 ft., 61 pipes  
Koppel Flöte, 4 ft., 61 pipes  
Oktav, 2 ft., 61 pipes  
Larigot, 1 1/2 ft., 61 pipes  
Zymbel, 3 ranks, 183 pipes  
Tremulant

## EVERETT TITCOMB



EVERETT TITCOMB, choirmaster of the Church of St. John the Evangelist, Boston, Mass., is celebrating his fiftieth year there by giving several musical services. A special service Christmas Eve included works by sixteenth-century composers and several modern carols and anthems. Special programs will be given in Lent, the Miserere of Vittoria, Ash Wednesday and later Dr. Titcomb's Cantata, To Calvary. This work has just been published for mixed chorus, a children's choir, a reader and congregation.

Dr. Titcomb, now in his seventy-sixth year, will be remembered by many who sang under his direction at conferences held at Christ Church, Cranbrook, Mich. and at Redlands University. His choral and organ compositions are widely known.

#### ECHO

Fern Flöte, 8 ft., 73 pipes  
Muted Violin, 8 ft., 73 pipes  
Vox Angelica, 8 ft., 73 pipes  
Fern Flöte, 4 ft., 73 pipes  
Vox Humana, 8 ft., 73 pipes  
Chimes

#### PEDAL

Principal, 16 ft., 32 pipes  
Quintaton, 16 ft.  
Rohrgedeckt, 16 ft.  
Principal, 8 ft., 12 pipes  
Spitzflöte, 8 ft., 32 pipes  
Rohrgedeckt, 8 ft.  
Principal, 4 ft., 12 pipes  
Spitzflöte, 4 ft., 12 pipes  
Spitzflöte, 2 ft., 12 pipes  
Mixture, 3 ranks, 96 pipes  
Bombarde, 16 ft., 32 pipes  
Fagotto, 16 ft.  
Bombarde, 8 ft., 12 pipes  
Clairon, 4 ft.  
Rohrschalmel, 4 ft.

# WHAT ARE THE FACTS?

## How much does a pipe organ cost?

Many church officials have been led to believe that a real pipe organ costs \$35,000 and up—and so purchased inferior imitations in the belief they couldn't afford the real thing.

But the facts are—more than half of the pipe organs built in this country last year were priced at less than \$15,000.

Indeed—prices on modern, electric-action, custom-built pipe organs, suitable for the small church, chapel or home, start as low as \$5500.00 with some builders.

The pipe organ continues to be the preferred musical instrument in the worship service. Perhaps proof of this can be seen in the fact that all major pipe organ builders have at least a one-to-three-year backlog of orders.

If you agree that true pipe organ tone should be in the house of worship, suggest to your associates that they contact Schantz or any other member of the Associated Pipe Organ Builders of America.

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Exciting News  
of Detroit Plans  
Begins to Arrive

One of the interesting new faces at the twenty-fifth biennial national convention in Detroit June 26 to July 1 will be Mexico's most distinguished organist, Julian Zuniga, organist at the Basilica de Santa Maria de Guadalupe, Mexico City.

A student of Dupré, "Senor Zuniga is widely known as a recitalist. In Detroit he will play a pre-convention recital June 26 preceding a performance of Frederick Marriott's cantata "The Greatest of These" at the Central Methodist Church.

The Mexican artist will play a recital at St. Raymond's Roman Catholic Church following high mass on the convention's closing day, July 1.

New to most delegates except for his recordings will be Finn Videreg, representing Denmark; he will play at Christ Church, Grosse Pointe Tuesday June 28. And most will know chiefly by reputation Dr. Lloyd Pfautsch, Southern Methodist University, who will speak on Choral Techniques and Diction Wednesday June 29.

The carillon will occupy an honored place in the convention program. Among the carillon recitals are listed: one by Percival Price preceding Robert Noehren's pre-convention recital at Hill Auditorium on the Ann Arbor campus of the University of Michigan; by Wendell Westcott June 28 at Grosse Pointe Memorial Church; by Convention Chairman Marriott the afternoon of June 30 at Kirk in the Hills, Birmingham and that evening by Robert Donnell of the Peace Tower, Ottawa, Canada at Christ Church, Cranbrook.

This is not to say that lots of the famous favorites will not be heard in organ recitals; they will. Among those scheduled are: E. Power Biggs, Claire Coci, Virgil Fox, Wilma Jensen, August Maekelberghe, Marilyn Mason, Mario Salvador and Alexander Schreiner—plenty of all ages, styles and schools.

And watch these columns for a list of the social activities; there will be dozens of ways to have a good time!

## New London

The New London, Conn. Chapter met at the Christ Episcopal Church, Norwich Jan. 12. Alec Wyton spoke about the place of music in divine worship. Mr. Wyton made a plea for standards of quality in sacred music. A past-dean's pin was awarded to Alma Boutellier. Dean Beatrice Hatton Fisk presided.

VICTOR NORMAN

## Hanover-White River Junction District

The Hanover-White River Junction District of the Vermont Chapter met at the Congregational Church, Norwich Jan. 17. Harriette Slack Richardson played Through Adam's Fall, The Old Year Has Passed Away and The Day That Is So Joyful, Bach. Mrs. Richardson and Katrina Munn played Concerto for Organ and Piano, Peeters. Mary W. Rowe, violinist and Mildred Whitcomb, soprano, also participated in the program. A social hour was held after the program.

Announcement  
on Service Playing  
Certificate

Many inquiries have been received concerning the procedure for those intending to take the examination for the service playing certificate. Applications should be made to headquarters in New York with a fee of \$10. The examinations may be taken at any time in the year. The candidate will be examined in his center by an examiner appointed by headquarters, and a tape of the examination will be sent to New York, where it will be listened to by a member of the examination committee. The requirements for the examination are available in detail from the Guild office; they were printed in THE DIAPASON for September, 1959.

Successful candidate Anne E. Grambling of New York City is the first person to take and pass the test for the new service playing certificate.

## New Hampshire

The New Hampshire Chapter met Jan. 13 at the Unitarian-Universalist Church, Manchester. A German buffet supper was provided under the direction of Margareta Schneiderheinze. Nesta L. Williams, Durham, played Alleluia, Pascha Nostra and Regina Coeli. Titcomb: Two settings of Christ Lay in Death's Dark Prison, Bach; O Filii et Filiae, Matthews, Farnam, and Egerton, and Jesus Christ Is Risen Today, Snow. A brief business meeting was conducted by Dean Rebecca Dole, Concord. The chapter will sponsor John Weaver in recital: Irving Bartley, Durham, will be in charge of arrangements. The remainder of the evening was given over to a choral workshop on Easter music, directed by James E. Wood, Nashua.

EVELYN FISHER

## Brockton

The Brockton, Mass. Chapter met Jan. 25 at the First Lutheran Church. The most important item of the business meeting was the church music workshop to be held in May at Wheaton College, Norton. The speaker of the evening was Joseph Whiteford, Aeolian-Skinner Organ Co., who gave a lecture on church acoustics. The lecture was open to the public.

The chapter held its annual Christmas party Dec. 12 at the Capeway Manor. A supper was served after which gifts were exchanged.

KAREN T. JOHNSTAD

## Bridgeport

The Bridgeport Chapter met Jan. 11 at the First Congregational Church, Stratford. Dean Florence Beebe Hill presided at the short business meeting. Nelson Close gave a report of the Florida convocation. The meeting was then turned over to Frank Mulheron who introduced the guest speaker M. Searle Wright. Mr. Wright gave a talk on the many aspects of modern church music and stressed that the ideal of church music should be "to bring the best we have before our God." His talk was illustrated with various examples of different types of sacred compositions, both organ and choral, through the medium of tape recordings. Refreshments were served following the meeting. M. Louise Miller was host organist.

PATRICIA Y. BROWN

## New Committee

The national council at the meeting Dec. 14 authorized the creation of a national committee on AGO Quarterly distribution with Mrs. Louis Duit, dean of the Los Angeles, Cal. Chapter, as chairman.

## Rhode Island

The Rhode Island Chapter met at the Barrington College Winn hall, Providence, Feb. 8. John Workman planned the meeting featuring the color film Capturing the Winds of the Wicks Organ Co. Al Mangler answered questions in the discussion period. New choral and organ music were on display along with recordings and books. A social hour followed the meeting. The chapter will sponsor Ruth Krebbel Jacobs in a choral workshop at the Mathewson Street Church Mar. 29 and 30.

LOUISE W. MOORE

## Portland

The Portland, Me. Chapter held its annual dinner party and program Jan. 11 at the Warren Congregational Church, Westbrook. Dr. J. Seelye Bixler, president of Colby College, gave a talk on Art Versus Religion suggesting the correlation between the emotions as expressed in romanticism and the intellect as in classicism—the combination of the heart and the mind producing religion. He integrated the humorous and romantic with the religious and classical, making his listeners think for themselves as they listened.

MAUD H. HAINES

## Central Pennsylvania

The Central Pennsylvania Chapter went on a tour of the Altoona station WFBG-TV conducted by staff member David Pretz. This was followed by a Christmas party at the home of Helen Stitt. A buffet luncheon, exchange of gifts and a carol sing were features of the evening. Members from Blair, Bedford and Huntingdon counties were in attendance.

Donald Johnson and William Merrell, Juniata College, Huntingdon, were hosts to the chapter at its Nov. 15 meeting. Advanced organ students from the college gave a recital at Oiler Hall. Organ music from files of various members was on display as some good and usable material. Following a business meeting the group was invited to the music building where refreshments were served. The book *Symphony Conductors of the United States* has been placed in the Altoona public library as a memorial to the late Miriam Potter.

MARY E. WENTZ

## Harrisburg

The Harrisburg, Pa. Chapter met Jan. 23 at the Derry Street E.U.B. Church. Verle Witmer and Aline Yoder played organ numbers and members read several anthems. Future programs include an evening of organ with other instruments and a junior choir festival.

The annual Christmas party was held Dec. 15 at the home of Dr. H. D. Rhein. Dr. Rhein has a two-manual Möller in his home. The chapter met Nov. 28 at St. Andrew's Episcopal Church. Arnold S. Bowman, host organist, played three organ numbers. Mildred E. Johnson, contralto, sang. After the group examined the tracker organ Robert S. Clippinger directed the reading of new anthems.

IRENE BRESSLER

## Exam Date Reminder

In order that the processing of applications to take the fellowship, associate-ship and choirmaster certificates may be facilitated, the final date for receipt of applications is now May 15. No applications may be considered after this date and candidates are urged to apply as early as possible. It is hoped that this will help to make possible a much earlier notification of the results of the examinations than has been possible in the past.

ALEC WYTON, chairman  
Examination Committee

## Chesapeake

The Chesapeake Chapter held its monthly meeting Jan. 11 at the Episcopal Church of the Redeemer, Baltimore, Md. Dean Lucille Tingle Masson presided over a brief business meeting, following which she introduced the speaker of the evening, Alexander Cochran, architect. Mr. Cochran chose as his subject "contemporary architecture for the church" using illustrative colored slides. Following the lecture David Mulbury played the recital found in the recital section of this issue.

MARGUERITE S. BLACKBURN

## Huntington

The Huntington, W. Va., Chapter met Jan. 18 at the Baptist Temple. Dean Catherine Mallatis presided over a short business session. Dr. Miriam Gelvin, Marshall College, spoke on Adventures in Music. She described musical programs she attended in Europe while on a sabbatical leave at Oxford University, England. Mrs. Carl Phillips and members of the church were hostesses for the social hour which followed the program.

ALMA N. NOBLE

## Pittsburgh

The Pittsburgh, Pa. Chapter met Dec. 28 at the Mt. Lebanon United Lutheran Church. Eva Mihiser was host-organist. Following dinner and the business meeting conducted by Dean William E. Lindberg, the chapter heard a program given by the Pilgrim Bell Choir directed by Edward Johe. The choir has ten ringers and rings a set of thirty-eight bells. The program was divided into four groups: Hymn Tunes; Classic and Folk Sources; Change-Ringing, and Christmas Music.

The chapter met Nov. 23 at the East Liberty Presbyterian Church. Dr. Donald D. Ketting was host organist. Following dinner and the business meeting a choral workshop was directed by Dr. Ketting.

LILLY S. MCGREGOR

## Lancaster

The Lancaster, Pa. Chapter met Jan. 4 at the Broad Street Methodist Church. Helen Nuss, Alice Birchall, William Getz and Harold Shaar gave their theories on choir problems in various fields in a panel discussion. A general discussion followed. Dean Jones conducted the business session preceding the program. Assisting Mrs. Messner at the social hour were Frances M. McCue and Gordon M. Eby.

FRANCES M. MCCUE

## Reading

The Reading, Pa. Chapter, in conjunction with the Music Club of Reading, gave a program of original works by composers from the city and Berks county. Organ, vocal and instrumental works were heard.

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# News of the American Guild of Organists—Continued

## First Master Class Held in El Paso

The new Sunland Chapter of El Paso, Tex., sponsored Robert Glasgow, MacMurray College, Jacksonville, Ill., in a master class and seminar-workshop Jan. 8 and in a recital Jan. 9. This was the first time an event of this type had been held in El Paso.

Following the master class at the Trinity Methodist Church a chicken dinner was enjoyed. In the evening the seminar-workshop was conducted at the First Christian Church using the new Möller organ recently installed there. Subjects covered by Mr. Glasgow in the seminar were organ tonal design, registration and service music and playing. Pictured is the group which attended the seminar with Mr. Glasgow in the front, center.

Mr. Glasgow was heard in recital Jan. 9 at the Trinity Methodist Church. The program of this recital is in the recital section of this issue.

The general chairman of all events was Bruce Nehring assisted by Mrs. Harold E. Thomas, Roy Hallman and committees from the chapter. The chapter terms this event a most important step forward in furthering organ interest and bringing the need of playing worthy church music to the attention of all organists in the Southwestern area.

Mrs. Harold E. Thomas

## Southern Arizona

The Southern Arizona Chapter met Jan. 24 at the First Congregational Church, Tucson with DeRuth Wright as host organist. Mrs. Wright played Our Father Who Art in Heaven and I Call On Thee Lord Jesus Christ, Bach, and Raymond Tass played O Hail This Brightest Day of Days as illustrations in following the study program of the chapter for this season of the Bach Chorales led by Camil Van Hulse. Mr. Van Hulse also led a discussion on transposition and modulation and at the close the chapter sight-read his anthem Praise Ye the Lord. Further plans for the Catharine Crozier recital in March were discussed.

Georgia Carroll

## Tulsa

The Tulsa, Okla. Chapter met Feb. 2 at the Trinity Episcopal Church for a dinner meeting. After the meeting the group went to Sharp Chapel, University of Tulsa, to hear the following student recital: Kenneth Fox—Agnus Dei, Bach; Chant de Paix and Te Deum, Langlais; Virginia Ridenhour—Benedictus and Gloria in Excelsis, Reger; Sharon Handley—Comes Autumn Time, Sowerby; Gretchen Hotz—Greensleeves, Wright and La Nativité, Langlais.

Sam Bright

## Central Arizona

The Central Arizona Chapter met Jan. 18 at St. Mary's Catholic Church, Phoenix. Al Becker, host organist, played the music of a low mass and selected music from the church year. After the recital members played and examined the organ. Father Evan Howard, OFM, took the group on a tour of the church, relating its history, discussing the significance of the church art and furnishings and showing the church relics, vestments and other items of interest.

Marvin Anderson

## GROUP ATTENDING THE SUNLAND CHAPTER'S SEMINAR



## Fort Smith

The Fort Smith, Ark. Chapter met Feb. 5 in conjunction with the Fort Smith Coterie at the Second Presbyterian Church. A study on choral appreciation and interpretation was led by Mrs. J. Leslie Evitts. The Ramsey junior high girls glee club sang four numbers. Dean Alice Louise Davies played We Pray Now to the Holy Spirit. A social hour followed.

The chapter held its annual clergy dinner Jan. 8 at the Ward Hotel. The Rev. James A. Mahon, chaplain, gave the invocation and Dean Davies welcomed the guests. Mrs. Howard Bass accompanied Bob Bruce who sang two solos. Mrs. Charles McDonald introduced the speakers for the evening, Edward A. Flinn, Tulsa, Okla. and the Rev. Dr. Thomas Gallaher, Fort Smith. The topic The Minister and the Church Musician was discussed in an informal debate.

Mrs. Charles McDonald

## Alamo

The Alamo Chapter met Jan. 18 at the Laurel Heights Methodist Church, San Antonio, Tex. Henry Holloway was host organist and was assisted by Almarie Liberto and Lois Bartlett. The program was one of music especially selected for use at a wedding ceremony. The numbers heard included works by Dvorak, Bach, Lloyd, Felter, Vaughan Williams, Clokey, Burleigh, Sowerby, Willan and a collection by Bunjes. A social hour followed in the reception hall.

Bryant C. Walker

## Texarkana

The Texarkana, Tex. Chapter met Jan. 23 at the Rose Hill Baptist Church. M. S. Carl Pelley, dean, expressed her appreciation to all who assisted with the arrangements of the Frederick Swann recital. Mary Agnes Graves and G. Byron Hackett reported on the patrons drive. Plans were discussed concerning the festival of music to be sponsored in June. A program of piano and organ music was given by Mrs. James W. Read and Lola K. Watson. The program included arrangements of three works by Bach, one Handel and one Mozart.

Mr. Swann's recital Jan. 21 at the First Methodist Church included compositions by Dunstable, Handel, Arne, Pepping, Bach, Franck, Karg-Elert, Whitlock and Langlais. A reception was held after the recital.

Dorothy Elder

## NEW CHAPTER IN TEXAS

The newly-formed West Texas Chapter held an inauguration dinner and installation of officers Jan. 10 at the First Methodist Church, Midland. Members and guests witnessed the charter presentation and installation of officers by Dean Harold Dutton, Lubbock Chapter and Past-dean Cecil Bolton, Lubbock Chapter. The officers installed are: Don L. Wittenbach, dean; Mrs. Harlan Hall, sub-dean; George L. De Hart, treasurer; Mrs. M. I. Kirsch, secretary; Mrs. H. P. McClintock, historian-librarian; Linda Stracener, registrar; Maynard McConn and Clyde Prather, auditors, and the Rev. Clyde Foltz, chaplain.

Mr. De Hart directed a girls choir in Britten's Ceremony of Carols with harp accompaniment by Mrs. McClintock.

The first organizational meeting of the chapter was held in November at the Memorial Christian Church, Midland and several meetings were held in December by the newly-elected officers to plan the year's program.

Shirley Kirsch

## Texas

The Texas Chapter held its annual minister's night meeting Jan. 18 at the Park Cities Baptist Church, Dallas. James Guinn was given recognition for his compilation of a thirty year file of issues of THE DIAPASON. He is in the process of completing a similar file of THE AMERICAN ORGANIST. It was announced that Dora Poteet Barclay, Southern Methodist University, was to play a recital at the Centenary Methodist Church, Shreveport, La. Feb. 7. Howard Ross gave a recital as the program for the meeting. The numbers played are included in the recital section of this issue.

The chapter met at the Church of the Incarnation Dec. 14 for a program. The St. Marks School boys choir, under the direction of Winfred E. Johnson, gave the Nine Lessons and Nine Carols. Janie Craig, state regional chairman was a guest at this meeting and gave Katherine Hammonds, past regional chairman, a gift from the chapters concerned.

Carl W. Green

## NEW SOUTHWEST CHAPTER

The first program meeting of the newly formed Roswell, New Mexico Chapter was held at the Trinity Methodist Church Nov. 30. Ruth Martens gave the program Choric Speech and Worship explaining its origin and use in worship. Techniques were demonstrated using the members as a speech choir. Following the business meeting refreshments were served.

The chapter was organized by the National Council in December, 1959 upon the petition sent after the first meeting in November which was held at the home of C. E. Walter. The following officers were elected: John Doney, dean; Patrel Buck, sub-dean; Jane Powell, secretary; Vernon Robertson, treasurer; C. E. Walter, auditor; Ruth Martens, registrar; the Rev. Charles R. Davies, chaplain; Thelma Akin, Harry F. Taylor and Bonnie Wilson, executive committee.

Members took turns providing music for patients at the Eastern New Mexico medical center for the Christmas season. Dr. Roberta Bitgood will be sponsored in recital at the First Christian Church in May.

Ruth Martens

## Oklahoma City

St. John's Episcopal Church was host to the Oklahoma City, Okla. Chapter for a dinner meeting Feb. 1. Dean Nancy Ragsdale presided over the business meeting. Following the meeting Mildred Andrews, University of Oklahoma, gave a lecture on the methods of organ teaching. She stressed the importance of a good piano background before beginning organ study and referred to the piano as the "work-bench" for the organist. She also stated that there is no short cut in learning to play the organ.

Mary Schulz

## Lubbock

The Lubbock, Tex. Chapter met Feb. 2 at the Southeast Baptist Church. Mary Ann Brenneman and Judith Henry played Fantasie and Fugue, Bach; Forest Green, Purvis; Pièce Héroïque, Franck, and Intermezzo Gallarts. The choir, directed by host organist Harold Biffle, sang When We See Christ and Lonesome Valley. Cecil Bolton gave a demonstration of his method of teaching a new anthem to a choir.

Mrs. J. P. Kenney

## Fort Worth

The Fort Worth, Tex. Chapter met Jan. 11 in Price Hall, Southwestern Baptist Seminary for a dinner meeting and a program played in Truett auditorium. North Texas State College pupils played a program of contemporary music by Pepping, Peeters, Messiaen, Archer, Searle, Thomson and Monnikendam.

Martha McLean

## South Arkansas

The South Arkansas Chapter held its second annual dinner for the clergy Feb. 1 at the Hotel Camden. Mrs. William J. Perkinson, dean, presided. Elizabeth Copeland was leader of the program and accompanied Robert Turnipseed who sang vocal solos; Mrs. Robert Turnipseed, flutist, and vocal duets by Dean and Mr. Perkinson. The dean introduced the speaker Dr. Roy I. Bagley who spoke on Music in Worship.

Mrs. William Perkinson

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# News of the American Guild of Organists—Continued

## Kentucky Welcomes New Chapter

The first regular meeting of the newly-organized West Kentucky Chapter was held Jan. 17 at the First Christian Church, Murray. Dean John C. Winter explained the purposes of the Guild and applications of new members were taken. Program plans for the remainder of the year were discussed and approved by the group.

Part of the program for the afternoon was given by Robert Baar, tenor and Dean Winter. The remainder of the program consisted of browsing through organ and choral music that several members brought for this purpose.

An organization meeting was held Dec. 6 at the Fine Arts building, Murray State College and a petition was sent requesting membership in the AGO. Officers elected are: John C. Winter, dean; Harry Hampshire, sub-dean; Mrs. R. W. Farrell, secretary; Nancy Jones, treasurer.

MRS. R. W. FARRELL

## Charleston

The Charleston, S. C. Chapter met at the Greek Orthodox Church Jan. 11. Father Nicholas C. Trivelas read a paper on "the faith, administration and practice of the Greek Orthodox Church." A recording which he and other priests made to demonstrate the Byzantine form of music used in Greek Orthodox Churches was played. Father Trivelas explained the symbolism of the furnishings and decorations of the church. An outline of the Divine Liturgy of St. John Chrysostom (Greek Orthodox Church) was distributed. Dean William R. Quarterman introduced members of the student group of the chapter. Before adjournment a nominating committee was appointed to present a slate of officers for the coming year.

The Christmas party of the chapter was held at the Lutheran Church of the Redeemer Dec. 7. Jimmy Vick was host organist. Dean Quarterman presided over a short business session at which members voted unanimously to award a life membership in the chapter to Mrs. H. E. Losse. The Christmas Story in scripture and song was given with Mrs. J. W. Moore as reader, Mr. Vick as accompanist and members as carolers. The remainder of the evening was spent playing games, exchanging gifts and partaking of refreshments.

CORINNE S. ROWE

## Alexandria

The Alexandria, Va. Chapter met at St. Clement's Episcopal Church Jan. 11 and was host to the Washington, D. C. and Montgomery, Md. chapters. Each chapter first met separately for brief business sessions and then came together for the musical program and lecture. The junior choir of St. Clement's gave the program under the direction of Mary Adams. Some of the choir numbers were accompanied by two flutes. The Rev. Robert Andrews, Arlington, talked on Standards of Church Music. Following the lecture refreshments were served.

HELEN HARDY

## Upper Pinellas

The Upper Pinellas Chapter sponsored its eighth annual choir festival Feb. 8 at the Peace Memorial Presbyterian Church, Clearwater, Fla. Combined choirs from area churches were directed by Paul Butler. The program included Sanctus, Gounod; Wake, Awake for Night Is Flying, Bach, and concluded with Hallelujah Chorus, Handel. The chapter recently sponsored Charlotte Gross in an organ recital.

## Daytona Beach

The Daytona Beach, Fla. Chapter met Jan. 18 at the YWCA. Charlotte June, accompanied by Inez Young, gave the program The Family Sings Together. She showed how the revised hymns and chants were sung in the Episcopal Church and members participated in singing. Clark Weeks, dean, gave a report on the convocation in Orlando and committees were appointed for the State convention to be held at the Daytona Plaza hotel, May 2, 3 and 4.

## SILVER ANNIVERSARY

The Delaware Chapter met at the University and Whist Club, Wilmington Jan. 25 for its twenty-fifth anniversary dinner. Dean Sarah Hudson White presided and introduced the speakers.

A program of music was given by Rita V. Krapf, soprano, Carolyn Conly Cann, contralto, Charles L. Edwards, violinist with Caroline E. Heinel as accompanist.

The Rev. Robert L. McKim, chaplain, gave the invocation and pronounced the benediction. Greetings were read from various parts of the country and one from Puerto Rico.

Newell Robinson, regional chairman, extended congratulations to the chapter and Dr. S. Lewis Elmer brought greetings. The speaker of the evening was National President Harold Heeremans.

CAROLYN CONLY CANN

## Sarasota

The Sarasota, Fla. Chapter held its regular monthly meeting Jan. 12 at the Church of the Redeemer. Christa Basler was program chairman and introduced the Rev. G. Paul Reeves who spoke on music of the Anglican Church. He explained the different parts of the communion service pertaining to prayers and responses and also told why the church prefers plainsong to other types of hymn music. The choir demonstrated by singing the chants accompanied by Miss Basler. The dean, Mrs. Arthur O. Grossman presided over the business session which followed.

EMILY I. SIMPSON

## Asheville

The Asheville, N. C. Chapter sponsored a program of religious music Jan. 25 at the Beth Ha Tephila Temple. Rabbi Sidney E. Unger discussed the music of the temple services. Dr. Unger traced the history and development of Hebrew religious music illustrating his discourse with selections from the services for the Sabbath, Festivals of Pesach, Shavous and Succos and for the high holy days of Rosh Hashonah and Yom Kippur. He was assisted by a quartet and organist. The meeting was open to the public.

CHRISTINE L. RATZEL

## Columbia

The Columbia, S. C. Chapter met Feb. 1 at the Ebenezer Lutheran Church. Mrs. David C. Embler, dean, presided over a short business meeting. The program for the evening was a workshop on choral literature. Anthems were offered by Mrs. F. Lawrence Davis, Mrs. David C. Embler, Isabelle Mutterer, Gordon Beaver, Fred H. Parker, Ralph Rozier and Robert L. Van Doren.

The chapter sponsored Philip Gehring in recital Jan. 22 at the Lutheran Church of the Incarnation. Mr. Gehring played numbers by Sweelinck, Pachelbel, Schumann, Bach, Franck, Barber and Lenel.

LENORA WILLIAMS

## Central Florida

The Central Florida Chapter met Feb. 8 at the home of Clifford R. Berry, Jr., Winter Park. The evening was spent in the review of the recent convocation, the planning of programs for the remainder of the season and the offering of a new slate of officers by Paul Jenkins. A social hour brought the evening to a close.

QUEEN MADSEN

## Patapsco

The Patapsco Chapter held its annual Christmas party Jan. 2 at the home of Luther Mitchell. Dean Celia McLeod presided over the business meeting and announced the proposed 1960 program. The program included a choir recital and hymn singing. The program for the evening consisted of singing Christmas carols and exchanging gifts.

FRANCES CHAMBERS WATKINS

## Nashville

The Nashville, Tenn. Chapter met at the McKendree Methodist Church Jan. 12 for its annual pastor-organist banquet. The guest speaker was Thomas H. Alexander, Chattanooga.

MRS. HAROLD WILKERSON

## Spartanburg

The Spartanburg, S. C. Chapter met Jan. 22 at the West Main Baptist Church. Rachel Pierce was in charge of the program on wedding music. She read comments on wedding programs from booklets published by different denominations. Converse College students Cantey Brabham, Ann Farmer, Vaughan Hodnett, Dixie Crum, Novie McCree, Norma Jean Burns and Patsy Peché played wedding selections. Sylvia Scoggins, accompanied by Miss Pierce, sang two wedding solos. Ruth Graham reported on the mid-winter convocation held in Florida. Dean Carol Bizzell presided over a short business session.

MARY B. WOLFE

## New Hanover

The New Hanover, N. C. Chapter sponsored a hymn festival at the First Baptist Church, Wilmington Jan. 31. Arrangements for the festival were made by Fred Mauk and David Van Hook. Thomas Eames was organist for the event and played Gently Raise the Sacred Strain, Griggs-Schreiner and St. Kevin. Whitford, for the prelude; O Sacred Head Now Wounded, Langlais, for the offertory, and God, Who Madest Earth and Heaven, traditional, for the postlude. Nine choirs took part in the program.

## Memphis Chapter

The Memphis, Tenn. Chapter met Jan. 11 at the Baron-Hirsch Synagogue with Rabbi Cantor David Skopp as host. Following a lecture tour of the new auditorium a traditional Jewish delicacy and coffee were served. The business session was conducted by Dean William J. Gravesmill. At the conclusion of the business meeting, Rabbi Skopp gave a lecture on Jewish liturgy, interspersing his spoken words with demonstrations of traditional chanting. This was the first of three programs relating to the origins of liturgical music.

## Miami

The Miami, Fla. Chapter met Feb. 2 at St. Stephen's Episcopal Church for a Solemn Evensong service. A boys' and mens' choir, under the direction of Charles G. McVay, sang the traditional service. The Rev. Don H. Copeland gave an address on Music in Religion and Father George R. Taylor, chaplain, sang the service. Richard Davis played the prelude and postlude.

PATRICIA HILL

## Tampa

The Tampa, Fla. Chapter met Feb. 1 at the home of Mrs. H. J. Evenhouse. A program of Spanish music sung by Caroline Arango with piano accompaniment by Ruth Chalfaux was the highlight of the evening. Miss Chalfaux and Mrs. Evenhouse played organ numbers. Piano improvisations were furnished by Henwood Jewell. Dean Helen Wilshire held a short business meeting after which refreshments were served.

WILMA W. SHOKES

## Norfolk

The Norfolk, Va. Chapter held its organist-ministers meeting Jan. 10 at the Park Place Baptist Church. Following the dinner an address was given by Dr. Charles Vogan, the College of William and Mary. Mrs. S. H. Ferebee, host organist, played a short recital of contemporary works on the newly-rebuilt organ.

The chapter met Dec. 8 for a dinner meeting at the First Baptist Church. John Halvorsen conducted his boys bell choir in a group of Christmas carols. Elliot Breneiser, the College of William and Mary, directed his madrigal singers in a varied program. Mrs. Eugene Paxhia, soprano, sang a solo and was accompanied by Frank Lybolt at the organ.

RUTH WELDON BRADSHAW

## Richmond

The Richmond, Va. Chapter met at the Centenary Methodist Church Jan. 3. Handbells and Handbell Ringing was the subject of the meeting. The leader was Mrs. Richard Peek, Charlotte, N.C. who gave something of the history of handbells and told how they were introduced in this country and how handbell choirs have flourished. Mrs. Peek was assisted by the Ginter Park Baptist Church handbell choir under the direction of Janet Lytle, who added comments as she introduced the pieces played.

GRANVILLE MUNSON, JR.

## ATLANTA HEARS FLEISCHER

The Atlanta, Ga. Chapter sponsored Heinrich Fleischer in a recital Feb. 9 at the Lutheran Church of the Redeemer. Dr. Fleischer played works of Couperin, Raison, Bach, Lenel, Reger and Franck. A master class was conducted by Dr. Fleischer at the Agnes Scott College Feb. 8.

The First Baptist Church, College Park was the place of the Jan. 11 meeting. Sarah Leathers Martin gave a program assisted by the choir which was under the direction of Eugene Martin. Mrs. Martin played works of Handel, Bach, Brahms and Langlais. Mrs. Frank Willingham was reader in the choir's rendition of Olds' Let Us Praise God. Other choir numbers were by Michael, Dickinson, Langston and Almand.

The chapter sponsored Bene Hammell, Chattanooga, Tenn. in a recital at the Trinity Presbyterian Church, Jan. 18.

MOZELLE HORTON YOUNG

## Middle Tennessee GSG

The Middle Tennessee State College Student Group met Jan. 17 at St. Paul's Episcopal Church, Murfreesboro. Students who played were: Louise Collins—Verset op de Vle toon, Kerckhoven; Jean Blair—Little Prelude and Fugue in G minor, Bach; Linda Davis—Blessed Jesu, Bach and Prelude and Fugue in D major, Handel; Jimmy Young—The Last Supper, Weinberger; Wyona Jones, Little Prelude and Fugue in A minor, Bach; Glenn Arnold—Introduction and Adagio, Sonata 2, Mendelssohn and Pedal Etude, Alkan; Jane Poock—Lord Jesus Walking On the Sea, Weinberger.

JEAN BLAIR

## Mobile

The Mobile, Ala. Chapter met Jan. 15 at St. Mary's Catholic Church. The boys' choir sang the Gregorian Mass of the Angels. The adult choir sang Mass in D minor, Max Daumer. Both choirs were under the direction of Mr. Daumer with Richard DeNeefe at the organ. Mr. DeNeefe played three selections on the celestial chimes and two Bach numbers on the organ. The group then went to St. Mary's school to hear the chorus of sixty voices sing sacred and secular numbers. A buffet supper was served after the program.

ROSA ADAIR BROWN

## Savannah

The Savannah, Ga., Chapter met at St. John's Episcopal Church Jan. 19. The Rev. Ernest Risley explained the newly-completed reredos behind the altar and spoke of the meaning of each symbol. A business meeting followed. Mrs. Frank Martin and Kenneth E. Palmer were hosts for refreshments.

ELIZABETH BUCKSHAW

## Louisville

The Louisville, Ky. Chapter met at the Highland Baptist Church Jan. 11. Dean Joseph Schreiber announced that there were 210 patrons for the recital season in 1960. E. Power Biggs was to open the series in a recital at the St. Andrews Episcopal Church, Jan. 15. A program was given by Elizabeth Barkwill, soprano, Francis Grant on the viola da gamba and Francis Hopper, harpsichordist. The music sung and played included works by Handel, Gagliarda, Scheldt, Rameau, Bach and Bella.

MRS. WALTER KENNEDY

## Knoxville

The Feb. 1 meeting of the Knoxville, Tenn. Chapter was held at St. James' Episcopal Church with Jane Wauford as host organist. The business session following the dinner was conducted by Dean Wallace Zimmerman. Charles Hunnicutt, sub-dean, arranged the program for the evening which was conducted by Guy Bockman, University of Tennessee. Mr. Bockman lectured and demonstrated choral technique. His choral group from the University Singers assisted. He also discussed ways of interpreting choral music and methods of achieving what a conductor would consider to be the ideals and intentions of the composer.

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# News of the American Guild of Organists—Continued

## Eastern New York

The Eastern New York Chapter will participate actively in a junior choir festival at the Westminster Presbyterian Church, Albany, Mar. 6. Four children's choirs will take part in the affair. Jeannette Rafter will direct this twentieth annual festival. Mrs. Joseph Saetviet will accompany at the organ. The bell choir of the church, under the direction of Helen Henshaw, will accompany the choirs and play several selections of their own. The program includes The God of Abraham, Saviour, Teach Me Day by Day and Sing With Exultation, all arranged by Hokanson; When He Cometh, arranged by Michelson; All In the April Evening, Robertson, and Come, Christians, Join to Sing, arranged by Mueller. The worship service will be conducted by members of the youth council sponsored by the Capital Area council of churches.

The chapter met Jan. 18 at the Union Presbyterian Church, Schenectady. Dean Henshaw presided over the business meeting and gave a program of slides of a European tour taken in 1958. Many of the slides were of famous cathedrals with views of organ lofts and consoles. Refreshments were served by Connie Main and her committee.

HELENA SAEVITZ

## Northern New Jersey

The Northern New Jersey Chapter met Jan. 5 at the First Presbyterian Church, Passaic. An evening of music was played by chapter members. The program opened with Dr. Reay S. Adams playing Chorale Prelude on Melody by Vulpus, Willan, and Cibavit Eos, Titcomb. Eleanor Wright played Grand Choeur, Hollins, and Flute Solo, Arne. Esther Tanis was heard in Au Soir de L'Ascension du Seigneur, Benoit and The Little Red Lark, Clokey. Next on the program was Dora Berger playing Largo, Trio Sonata 5, Bach and Tocatta, Symphony 5, Widor. Thomas Murray concluded the program with Interludium, Sonata 2, Reuchsel and Prelude and Fugue in B minor, Bach. Refreshments were served by the women of the church.

HENRIETTA BECKMAN

## Adirondack

The Adirondack Chapter met Jan. 25 at the Bethesda Episcopal Church, Saratoga Springs, N. Y. A program of Church Music With Instruments was given by Roger Hannahs, host organist. The Christmas Pastoral, Valentini; Christmas Concert, Vierdanek; Jubilate Deo, Schuetz, and Jesus, Sun of Life, Handel were played by Mr. Hannahs and a group of young musicians from the local schools. Following the program a discussion of the duties of organists was held. The next meeting will be held Feb. 29 at the Presbyterian Church, Glens Falls, N. Y.

JEAN RICKETSON

## Buffalo

The Buffalo, N. Y. Chapter met Jan. 25 at the Unitarian-Universalist Church. The speaker of the evening was J. Richard Marshall, University of Buffalo. Mr. Marshall talked on methods of relaxation, flexibility and good tone in choir work. The talk was followed by a demonstration using the chapter members as a choir. May Goehler Oddie, acting dean, presided over the business meeting and Marion Voss Fruauff was chairman of the committee that served refreshments after the meeting.

EDNA M. SHAW

## Elmira

The Elmira, N.Y. Chapter met Feb. 2 at the Park Congregational Church to hear a program of baroque music featuring strings, harpsichord and voices. Numbers by Corelli, Purcell, Schuetz, Green, Buxtehude and Pergolesi were heard. Programs for the rest of the year were discussed and topics will include hymn playing and selection, a junior choir festival, an organ recital and a June banquet.

MRS. R. W. ANDREWS

## St. Lawrence River

The St. Lawrence River Chapter met Jan. 3 to hear a recital by the Rev. Bernard E. Christman at the Holy Family Church, Watertown, N.Y. Following the recital the chapter adjourned to the parish hall to meet Father Christman and enjoy a coffee hour.

MRS. H. SCOTT GETMAN

## Chautauqua

The Chautauqua Chapter held its annual organist-ministers banquet Jan. 18 at the First Methodist Church, Jamestown, N.Y. Hans Vigeland, Buffalo, was guest speaker at the dinner. Following the dinner and program Anna Knowlton lead a tour of the new church building.

MICHAEL EMULES, JR.

## Central New Jersey

The Feb. 9 meeting of the Central New Jersey Chapter began with a dinner at the YWCA, Trenton. Following the dinner a report was given on the Florida conclave by Robert Lawton. Congratulations were extended to Caroline C. Burner upon her retirement after forty-seven years as organist-director at the Greenwood Avenue Methodist Church. The feature of the evening was a book review on *Of Men and Music*, Deems Taylor, given by Mrs. Wilfred Andrews. She was assisted by several members who played and sang selections of the composers mentioned in the book.

DOLORES KIRKHAM

## Queens

The Queens Chapter met Jan. 19 at the Church of the Transfiguration, New York City for a choral workshop conducted by Stuart Gardner, host organist. Mr. Gardner used six boys of his boys' choir for demonstrating a typical rehearsal showing his warm-up technique, the beginning work on a new piece of music and other aspects of the work. Members had an opportunity to question both Mr. Gardner and the boys concerning the choir training.

MARY KANER

## Monmouth

The Monmouth Chapter met at the First Methodist Church, Manasquan, N.J. Feb. 1. Alice Meyer played Adagio, Gullmunt; Pastorale, Rowley; Te Deum, Buxtehude. Members then perused a display of music from H. W. Gray, including anthems, organ music and books. At the business meeting plans were made for a master class in May.

The chapter met Jan. 4 at the Christ Church Unity, Asbury Park. Charles Hill was host organist. A seminar on Easter music was conducted by Arthur Reines. Dean Joan Millering conducted a discussion on paper work for the Guild examinations. Fugue subjects were discussed and solutions played by Lawrence Salvatore. The evening concluded with a discussion of the answers to questions from the second group of the AAGO exams.

MARIAN W. TATEM

## Allegheny

The Allegheny N.Y. Chapter met Jan. 26 at St. Mary of the Angels Church. The Rev. Gregory Toomey, OFM, gave a lecture on Gregorian Chant, its history, notation, rhythm and style. Father Toomey illustrated his lecture with recordings. Dean Chester F. Klee presided over the business meeting and was host organist.

The chapter held its Christmas party Dec. 29 at the Harry Rice home, Olean. No formal program was planned for this evening.

PHILIP F. SMITH

## Haddonfield

The Haddonfield, N.J. Chapter met Feb. 1 at St. Paul's Lutheran Church, Collingswood for a choral reading of lesser-known anthems. The choir was led and accompanied by chapter members in a selection of works, principally by contemporary composers. Mrs. Jane Masark was host organist.

The Jan. 4 meeting members inspected the new three-manual Austin organ in the Haddonfield Methodist Church and heard a demonstration of its resources by Walter L. Flexon, host organist. Mr. Flexon also discussed the differences between romantic design and the American classic concept which is embodied in the new organ and explained the use of mixture and mutation stops.

JOHN A. WHEELER

## Syracuse

The Syracuse, N. Y. Chapter met Jan. 18 at the Skyline Lounge for a buffet dinner. After dinner the group went to the Syracuse Savings Bank where the new Schulmerich Arlington Carillon was demonstrated by John Mitchell and H. Winthrop Martin. Selections heard were Air, Grand Concerto 10 for strings, Handel; Jesu, Joy of Man's Desiring, Bach, and several hymn tunes. Following the recital the members were invited to play the instrument.

ARLENE WARD

## Binghamton

The Binghamton, N. Y. Chapter met at St. Paul's Lutheran Church, Johnson City, Jan. 11. The Rev. Henry Brau gave the history and background of the liturgical music from the new Lutheran service and led in the service. Three choirs sang the musical portion of the service. Fay McClelland was the organist. A social hour with refreshments followed. Katie Misenheimer was chairman of arrangements.

MARION A. ROWLEY

## Rochester

The Rochester, N.Y. Chapter met Jan. 26 at the First Baptist Church to hear vocal solo and duet repertoire suitable for the church service. This program was arranged by Dr. David Fetter, Eastman School of Music. Dr. Fetter related that there is much good music of easy to moderate difficulty that is seldom heard in the average church. Solos and duets were sung by Eastman students accompanied by David Berger and Marian Craighead.

MARIAN CRAIGHEAD

## Princeton

The Princeton, N. J. Chapter met at the home of Dean Lee Hastings Bristol Feb. 8. Dr. Thomas Richner, Columbia University, was guest artist for the evening. Dr. Richner played works of Bach, Mozart and Chopin. After the recital a social hour was held and refreshments served.

RUTH A. REED

## Suffolk

The Suffolk Chapter met at the Old First Presbyterian Church, Huntington, N. Y. Jan. 3. The guest organist was Lowell Patton, Jamaica. After an introduction by Wesley Strickland, Mr. Patton gave his theme as the therapeutic value of music and played several numbers for the use of glorifying God and to ease the tension of present day living. Mr. Patton introduced some unusual effects in registration on the three-manual Casavant. A social hour with light refreshments was held after the program.

ERNEST A. ANDREWS

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Trinity Church

COLUMBUS, OHIO

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F.A.G.O., Ch. M., F.T.C.L.

Grace Church, Brooklyn Heights

BROOKLYN 2, N. Y.

**James Philip Johnston**

F.A.G.O.

SACRED HEART CATHEDRAL

Newark, New Jersey

**HOWARD KELSEY**

Washington University

Saint Louis 5, Mo.

**MARIE BRIEL HUMPHRIES**

North Shore Methodist Church

Glencoe, Ill.

M. Mus., A.A.G.O.

Warren A.—Margaret Rickard

**SCHARF**

Hastings College

Hastings, Nebraska

**robert iodine**

mus. d.

f.a.g.o.

CHICAGO

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• temple israhel israel  
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**FRANK CEDRIC SMITH**

L.T.C.L. CH.M.

GRACE CHURCH

Newark, N. J.

## News of the American Guild of Organists—Continued

## Madison

The Jan. 25 meeting of the Madison, Wis. Chapter was held at the Church of Jesus Christ of Latter Day Saints. Mrs. Mark Stahman and Mrs. Bryant Kearl, host organists, played a fifteen minute meditation. A short business meeting was led by Mrs. Roland Sprecher, sub-dean. Mrs. Robert Dick led a quartet in singing nine anthems suitable for Lent and Easter. Mrs. Marlowe Nelson was accompanist. In response to requests for further Lenten anthems Mrs. H. M. Hegge and Theodore Kvamme exhibited original anthems. An informal talk on Lenten and Easter organ compositions was given by Mrs. Richard Andrews.

RUTH PILGER ANDREWS

## Western Iowa

The Western Iowa Chapter met at the Green Gables, Sioux City, Jan. 9. Following dinner the group went to the home of Bertha Kleckner to hear a program of organ music played by Marie Larson, Catherine Nylen, Dr. Edward Sibley, Grace Allen and Colleen Molskow. Announcement was made of the dedication of the new organ at Briar Cliff College which was held Jan. 17 with Ernest White as organist.

RUTH CORBIN

## Red River Valley

The Red River Valley Chapter met Feb. 1 at the Olivet Lutheran Church, Fargo, N. D. Several of the members gave a resume of a recital played by Alexander Schreiner at Alexandria, Minn. Following the business meeting a program introducing good collections of organ music for service playing was given by Lloyd Collins. Assisting Mr. Collins at the organ were Mrs. F. C. Bills, Mrs. Noel Gagsstetter and Mrs. Robert W. Seigel.

ROSE W. TEICHMANN

## Southeast Minnesota

The Southeast Minnesota Chapter met at the First Methodist Church, Rochester, Dec. 28 for a Christmas-New Year's party. Games were played and gifts exchanged. A reading of the Christmas Story was given by Mrs. C. T. Mondale combined with singing of carols accompanied by Mrs. Harold Kling-sporn at the piano. "O Holy Night" was sung by Diane Kling-sporn. Hal Switzer then entertained at the organ with several Christmas numbers. The evening was concluded with refreshments served in the church parlor.

JANE ANDREASEN

## North Shore

The North Shore Chapter met Jan. 10 at the Lake Forest, Ill., Presbyterian Church. Robert Huhn, host organist, gave a program on service playing. A social hour followed the program.

ADRIENNE TINDALL

## Dubuque

The Dubuque, Iowa Chapter met Jan. 24 at St. John's Episcopal Church. The clergy of Dubuque were guests of honor at this dinner meeting. Bert Nowlin opened the program with Jehovah, Lerman; William Collings followed with Adagio, Symphony 6, Widor and Chorale 3, Franck; David Nelson chose Carillon, Sowerby, and Mark Nemmers closed with Harmonies du Soir, Karg-Elert and Fiat Lux, Dubois. Mr. and Mrs. Arthur Achesen were chairmen for the event.

## St. Joseph

The St. Joseph, Mo. Chapter met Dec. 22 for a business session and program at the Ashland Avenue Methodist Church. Mrs. Evan Ehlers, dean, presided. Carols were sung after the business session. Elsie Barnes Durham, program chairman, introduced Alice Stone who related the story of Raphael, The Herald Angel. A Mummer's play portraying the Spirit of Christmas was given. The cast included Robert Grubbs, Mrs. John Leffer, Terrell Jennings and Annette Jennings. Mrs. Wayne Nicholas was director and accompanist. Refreshments were served by Mrs. J. M. Easterday and Mrs. Edward A. Michel.

The chapter met at the Westminster Presbyterian Church Jan. 26. Dean Ehlers presided. Plans were made for the junior choir festival in May. Robert Bliss brought copies of anthems to be used by the combined choirs. Mrs. Nicholas read a paper on The History of the Organ. This was followed with a discussion of old and new organs in the area. Refreshments were served by Mrs. Dayton Jennings and Mrs. Paul Hammond.

MRS. EDWARD A. MICHEL

## Lincoln

The Lincoln, Neb. Chapter met Feb. 1 at the YMCA for its monthly cafeteria dinner and business meeting. For the evening's program the chapter heard seldom used wedding music at the First Plymouth Congregational Church given by Paul Reynolds, host organist. Vocal numbers were sung by Beverly George and Mrs. Lowell Cox. Included in the group were songs by Brahms, Vaughan Williams, Schuetz and D. H. Williams. Some of the numbers suggested and played by Mr. Reynolds for a sacred wedding service were What God Ordains Is Always Good, chorale; Trumpet Tune, Purcell; Sarabande, Bingham; Prayer, Langlais; Our Father Who Art in Heaven, Sweetlinc and Concerto in A minor, Vivaldi-Bach.

MRS. DALE UNDERWOOD

## Buena Vista

The Buena Vista, Iowa Chapter met at the Methodist Church, Storm Lake Jan. 10. Dean Lee McGinnis presided. William Punke gave a report on contemporary German music. Hilvie Johnson played Saviour of the Nations Come, Praise Be to Thee, Lord Jesus Christ, O Dearest Jesus, What Law Hast Thou Broken and In Bethlehem's Lowly Stable, Walcha; O Sacred Head Now Wounded, Reger; Now Thank We All Our God, Karg-Elert. A coffee hour was held after the program.

VIRGINIA BOGGS

## St. Louis

The St. Louis, Mo. Chapter met Jan. 25 at the Second Presbyterian Church with Dean Charles Heaton as host organist. The choir and instrumentalists from Concordia Seminary, under the direction of the Rev. Robert Bergt, sang a varied program. Two of the numbers, Praise to the Lord and A Mighty Fortress Is Our God, are chorale-concertos which utilize the ancient practice of the congregation alternating with organ, instruments and choir for the various stanzas of a chorale. The members joined in the singing of the chorales.

DOLPHINE WADEL

## Mason City

The Mason City, Iowa Chapter met Jan. 19 at the Central Lutheran Church. The program for the evening dealt with American composers. Mrs. O. C. Sorlien played Clouds, Ceiga; Supplication, Asper and Peace, the Gift of God's Love, Marshall. Mrs. Frank Pearce played Suite, Rogers and The Night of a Star, Elmore. Mrs. R. W. Biesanz, soprano, assisted. Mrs. Fred Clark gave a talk on The Changes which Have Taken Place in Church Music. A social hour followed with Mrs. Sorlein, La Von Benson and Mrs. Roy Servison as hostess.

WILMA NYCE

## Wichita

The Wichita, Kans., Chapter met at the Trinity Methodist Church Jan. 17 to hear Lenten and Easter music. Wilma McGregor played Blessed Jesu and Lenten Orison, Edmundson. Edla Hilts played Priere, Jongen and Bob Pellett played Vexilla Regis, Titcomb. Arnold Lynch led the group in a discussion of other appropriate numbers for Easter. Dean George Vollmer announced that James Boeringer, University of South Dakota, will be the second guest recitalist of the year.

ELLA FRANZ

## Arrowhead

The Arrowhead Chapter met Jan. 18 at the First Methodist Church, Duluth, Minn. Prior to the business meeting the group listened to several numbers played by Earl R. Larson, host organist.

ISABELLE B. JOHNSON

## Central Nebraska

The Central Nebraska Chapter will sponsor Catherine Crozier in a recital March 16 at the First Presbyterian Church, Hastings. The program will be on a forty-five-rank Austin organ, installed in 1957. In her first appearance in mid-Nebraska Miss Crozier will play works by Pachelbel, Buxtehude, Bach, Franck, Alain and Dupre. Miss Crozier will conduct a workshop the next morning in Perkins Hall, Hastings College. The workshop will be sponsored jointly by the Hastings College Guild student group and the chapter. Sister Rosalie, OP, is in charge of tickets for the recital.

The chapter met Feb. 1 for dinner at the Carter Hotel, Hastings. After dinner the group went to Perkins Hall, Hastings College to hear the Very Rev. Msgr. Schmitt, Boys Town, speak on Choir Training Methods. A group of choirboys assisted Msgr. Schmitt in a choral demonstration.

MRS. RONALD N. VEBURG

## Whitewater Valley

The Whitewater Valley Chapter met at the First Baptist Church, Connorsville, Ind. Feb. 1. Dr. Allen Hole, Earlham College, gave a talk on the Chartres, France, cathedral using colored slides and large pictures. He pointed out the wide variety of architectural styles found in the buildings' fabric, illustrating that the earlier ages were more sympathetic to the mingling of varied styles than we are today. Dr. Hole answered a number of questions. Robert Grove was in charge of the social hour held after the lecture.

WILLIAM BREWSTER GILES

## Twin Cities

The Twin Cities Chapter and the Twin Cities Choirmasters' Association held a joint session at the Gustavus Adolphus Lutheran Church, St. Paul, Minn. Jan. 16. After dinner newly-published anthems appropriate for the season were distributed and sung. Following the meeting a program was given by the choir and male chorus. Paul Manz played Modale Suite, Peeters. The newly-rebuilt organ was discussed by John R. Gould who did the rebuilding.

The chapter sponsored Dr. Robert Lodine, FAGO, in recital Jan. 12 at the House of Hope Presbyterian Church. His program is in the recital section of this issue.

JANE AXNESS PETERSON

## Salina

The Salina, Kans. Chapter met Jan. 25 at the University Methodist Church with Dean Mayme Porter in charge. The meeting opened with group singing and the reading of the declaration of religious principles. A motet by Gounod was sung by an ensemble of high school students under the direction of Paul Ryberg. A lecture-recital, The Organ Mass, was given by Harry H. Huber, sub-dean. A junior choir festival will be sponsored at the First Methodist Church Mar. 6. Guests for the evening were introduced and a social hour followed with refreshments.

LILA MILLER

## Central Missouri

The Central Missouri Chapter met Jan. 22 at the home of Lucile Turner, Jefferson City. A dinner was provided after which a business meeting was presided over by Dean Carl E. Burkel. Plans were made for an organ workshop and recital to be given in March by Russell Saunders, Drake University, Des Moines, Iowa. Upon completion of the business meeting the chapter discussed anthems, organ music and phonograph recordings brought by members for the purpose of obtaining ideas for future use.

JACQUELINE RATHIEL

## Peoria

The Peoria, Ill. Chapter held its annual Christmas party at the home of Mrs. Howard D. Kellogg, Sr. A short musical program was given by Fearn F. Wilson, bass, accompanied by Dean Ruth D. Black. Group singing of seasonal songs by members was followed by a gift exchange. A buffet supper was served. It was announced that the chapter will sponsor Donald McDonald in a recital at St. Mary's Cathedral, March 13. The chapter sponsored Carl Weinrich in a recital at the First Methodist Church Nov. 8. A reception was held after the recital.

JAMES E. CLUSKEY

## Hastings GSG

The Hastings, Neb. College Student Group met at the Mormon Tabernacle, Independence, Mo. Nov. 6 to hear Catharine Crozier in a recital. The students visited the Reuter organ factory, Lawrence, Kans. Nov. 7. After lunch the group visited the Trinity Episcopal Church and the Kansas University conservatory.

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# News of the American Guild of Organists—Continued

## Southern Illinois

The Southern Illinois Chapter met at the Herrin First Methodist Church, Jan. 15. Supper was served by the senior Sunday school class headed by Mrs. James McEvers. After the supper plans were discussed for the future monthly meetings which include two guest recitalists. Two movies were shown: Capturing the Winds, Wicks Organ Co. and the Casavant film Singing Pipes. Members had an opportunity to compare American and Canadian methods in organ building.

On Jan. 10 the chapter, in co-operation with the department of music, Southern Illinois University, repeated the Mozart and Corelli program given in December that was reported in the January issue.

HERBERT D. WHITE

## Fort Wayne

The Fort Wayne, Ind., Chapter met at the First Evangelical United Brethren Church Jan. 25. Mrs. Robert Mumaugh was host organist. Following dinner a brief meeting was held with Dean Jack Ruhl presiding. The program was in charge of William Shambaugh, sub-dean. Mrs. Sam LaBarbara played Toccata based on Jesus Christ Is Risen Today, by Snow; Mrs. Mumaugh followed with Sacred Head, Once Wounded and Jesus Stood Beside the Cross, Bach; Mrs. Dana Christie played There Is a Green Hill, Sowerby, and Harriet Northrup closed the program with a Lenten Choral by Telemann and Peeters' Awake My Heart with Gladness.

FREDRIC D. GINGRICH

## Western Michigan

The Western Michigan Chapter met Jan. 11 at the Fountain Street Church, Grand Rapids. Students of members who gave the program for the evening were Paul Heselink, Natalie Zwiers, Tom Wilkman, Phyllis van der Schuur, Pauline Kersten, Joyce Chase, Raymond Wiersma, Trudy Kleivt and Joseph A. Westdorp. A dinner meeting was held before the recital. Plans were discussed for the organ workshop with Claire Coci that was to be held Feb. 11.

HARRIET L. SPENCER

## Central Ohio

The Central Ohio Chapter met Jan. 11 at the First Community Church, Columbus with Lowell Riley as host and Barbara Workman as hostess. Miss Workman played Homage to Perotin, Roberts; Nun bitten werden Heiligen Geist, Buxtehude; In Thee Is Joy, Bach; Gavotte, Martini and four selections, Kleine Praeludium and Intermezzi, Schroeder. The program closed with a talk by Dr. Otis Maxfield. His subject was The Minister and Church Music. Refreshments were served at the close of the talk.

ELEANOR CLINGMAN

## Sandusky

The Sandusky, Ohio Chapter sponsored Ray Pylant Ferguson Jan. 10 in a program on "registration for the small organ" at the Church of Christ, Scientist. Of special interest was his demonstration of hymn registration and organ repertoire. A social hour was held at the Business Women's Club. Chairman of hostesses was Harriet Jackson. The chapter met at the Evangelical and Reformed Church Dec. 6 to hear the program "techniques of choral directing" given by Mrs. John McCrystal. Refreshments were served by Mrs. Bruno Kunzman, host organist, and her choir members.

KATHRYN FAST DOERZBACH

## Lafayette

The Lafayette, Ind. Chapter met Jan. 19 in the chapel of the Immanuel United Church of Christ. It was announced that there are four symphony tickets available to chapter members. A program of vocal numbers was given by Roland Ralph, Kathy Messenger, Marvin Smith and William Tatum. Russell Manor offered to make a directory of organists and choir directors, also those available for substitutions. The meeting adjourned and refreshments were served.

MRS. WALTER VANDERKLEAD

## Wabash Valley

The Wabash Valley Chapter met at the home of Mary Elizabeth Smith, Terre Haute, Ind. Feb. 8. Plans were announced for future meetings by Dean Frederick L. Black. Several members played Mrs. Smith's concert model Hammond instrument and Carol Fine played Etude, Liszt on the piano. Katherine Becker showed colored slides of Hawaii which she took last summer. Refreshments were served by the hostess.

MRS. GILBERT LEWIS

## Akron

The Akron, Ohio Chapter met Feb. 1 at the First Methodist Church. Jack Staley was in charge of a discussion of hymn playing, using tapes made of processional music in various local churches. The Wagner-Bund music company displayed choral and organ music for Lent and Easter. Refreshments were served by Joan Hart and her social committee.

REGINA SANDRIDGE

## Youngstown

The Youngstown, Ohio Chapter met Jan. 25 at the Bethlehem Lutheran Church. E. Allen Wood, Grove City, Pa. College, reviewed several books on the subject of organ registration in technique and practice. Preceding the meeting Carol Saad, host organist, played a short service music recital. Her program included music of Bach, Bonnet and Mendelssohn. Following the recital and program, refreshments were served. The meeting was planned and executed by Mrs. Saad, Clarence S. Barger, Mrs. A. F. Soderberg and Mrs. H. W. Vandersall. There was a short business session at which the treasurer's report was given.

DONALD L. LOCKE

## Toledo

The Toledo, Ohio Chapter met Jan. 19 at the Christ Presbyterian Church. Elina Hatcher, host organist, gave a description of the new three-rank Möller Artiste. Mrs. Hatcher then played a short recital. After examining the console the group went to St. Michael's-in-the-Hills Episcopal Church to hear Mary Cahall play a short recital on the new four-rank Schantz organ. After the recital Bob Muller explained the installation and stop set-up of the organ. After a business meeting the social committee served refreshments.

WALTER R. RYE

## Indianapolis

The Indianapolis, Ind. Chapter met Jan. 20 for a dinner and business meeting at the Atherton Center, Butler University. From there the group went to the Temple of the Indianapolis Hebrew Congregation. Farrell Scott conducted a program of sacred music from the Jewish services with Rabbi Maurice Davis, the quartet and instrumentalists assisted. Dorothy Scott was at the organ. Organ numbers played by Mrs. Scott were: Prelude on Yigdal, Freed; Sabbath Meditation, Beime; Prelude, Bloch. The ensemble offered music from the Sabbath service, festivals, Rosch Hashana and Yom Kippur seasons.

MRS. FRANCIS X. ADAMS

## Dayton

The annual Guild service was held by the Dayton, Ohio Chapter at the First Baptist Church Jan. 10. The prelude was played by Stanley Dunkelberger, the offertory by Charlotte Gray and the postlude by Onda O'Rourke. The choir of the host church sang three anthems. Dr. W. James Westhafer spoke on The Artist and the Believer.

MARILYN BAUMGARTNER

## Saginaw Valley

The Saginaw Valley, Mich. Chapter met at the First Presbyterian Church, Saginaw Jan. 26. Robert L. Klepinger conducted the Saginaw Civic chorus in a special rehearsal for the benefit of the chapter. The chorus worked on numbers by Bach, Mendelssohn, Brahms, Luvaas. Rolland Pratt was accompanist.

JOSEPHINE HILL WALTHER

The University of Wisconsin-Milwaukee GSG The University of Wisconsin-Milwaukee student group held its first meeting of the year at St. Mark's Episcopal Church. At this meeting the group was introduced to the Episcopal liturgy and music. Several members have positions in local churches.

CATHOLYN BEHLING

## Orange Coast

The Orange Coast Chapter sponsored David Craighead in a recital Jan. 28 at the First Baptist Church, Santa Ana, Cal. Mr. Craighead, a native son of the Orange County, was warmly and enthusiastically received by a capacity audience.

RUTH ARCHIELEY

## Portland

The Portland, Ore. Chapter held its annual organist-minister banquet at the First Presbyterian Church, Jan. 11. Dean James Welty was in charge of the arrangements for the dinner and program. Dr. D. Dean Hutchison was master of ceremonies assisted by Robert McCoy and Dean Welty. Hilmar Grondahl, The Oregonian music editor, was guest speaker and spoke on Aspects of Music Criticism.

The chapter held its meeting and Christmas party at the Trinity Episcopal Church Dec. 8. Host organist Catherine Dando Miller invited Dr. Hutchison, Mr. McCoy and June Coad to play a recital on the organ. Mrs. Miller arranged the program and refreshments that followed the organ numbers.

DONALD MCPHERSON

## Contra Costa

The Contra Costa, Cal. Chapter met Jan. 18 at the home of Phyllis Bryant, Lafayette for an informal evening and program. Several organ numbers were played by Lois Hardy and Frederick Freeman, FAGO on an electronic instrument. Mr. Freeman played several of his own compositions. At the close of the evening refreshments were served by the hostess.

PHYLLIS SCHOLL

## Eugene

The Eugene, Ore. Chapter held a potluck supper at the home of Dr. W. A. Brooksby Jan. 3. The Rev. Robert Henkel and Maud Skaggs Woodard spoke on Liturgical and Non-Liturgical Music in the Churches. Guest soloist was Darel Walser. Organists that performed were Mrs. Dale Peterson, Raymond Utterback and Mrs. Brooksby. Mrs. Peterson played O God, Our Faithful One, Brahms and Lost in the Night, Christiansen. Mrs. Brooksby played My Heart Is Filled With Longing, Brahms. Mr. Utterback played Fantasia in C major, Franck. Assisting the hostess were Mrs. Peterson, Mrs. Phil Nordling, Mrs. Dean Morrow and Mrs. W. H. Haffner.

MARGARET S. GRAEFF

## Salt Lake City

The Salt Lake City, Utah, Chapter sponsored Claire Coci in a recital Jan. 29 at the Latter Day Saints Tabernacle. Miss Coci played Concerto in D minor, Vivaldi-Bach; Chorale, Brahms; Andante in F major, Mozart; Musette and Prelude and Fugue in G minor, Dupré; Fantasia and Fugue, Liszt. A cymbalist was used with one of her numbers. After the recital Miss Coci was honored at a buffet supper.

FLORENCE S. ALLEN

## Spokane

The Spokane, Wash. Chapter sponsored Robert Kee, FAGO, in a recital Feb. 7 at the home of Don Gorman. Mr. Kee played: Concerto in G, Vivaldi-Bach; Fantasia and Fugue in C minor and By the Waters of Babylon, Bach; Arioso, Sowerby; Concerto in F, Handel; Intermezzo, Symphonie 3, Vierne; Prelude and Fugue in A minor, Brahms. James C. Rickey, violinist, assisted.

J. JOHNSON

## Southwest Michigan

The Southwest Michigan Chapter met Feb. 1 at St. Luke's Episcopal Church, Kalamazoo for a dinner and recital by Charles Peaker. Dr. Peaker played Sonata 6, Mendelssohn; Miniature, Rossi; Musette, Rameau; Aria, Peeters; Prelude and Fugue in B minor, Bach; Concerto 5, Largo and Minuet, Handel; Nalades, Vierne; The Musical Clocks, Haydn, and Passacaglia and Fugue 2, Willan.

KATHRYN LOEW  
FRANCIS J. GAFFNEY

## Sacramento

The Sacramento, Cal. Chapter met Jan. 12 at the Fremont Presbyterian Church for its regular monthly meeting. Dessert was served and the business meeting was called to order by Dean Helen Kilgore. A letter from Dr. Leslie Spelman, regional chairman, was read. News of particular interest was that the Guild student groups of Northern California are making plans for a convention. The Jan. 19 recital by David Craighead was discussed. A reception was to follow the recital. Faye Hanchette was appointed chairman of this event. Dr. Ralph Jensen, sub-dean, introduced the speaker for the evening, Roy Staples, retired organ builder, who gave a talk on his experiences in the organ business. The local student group was invited to the meeting.

MARGARET BALLMER

## Long Beach

The Long Beach, Cal. Chapter met at St. Luke's Episcopal Church Jan. 3 with Dean Helen Davenport presiding. The meeting was followed by a choral workshop conducted by Marcia Hannah assisted by part of the St. Luke's Boy Chorists. After refreshments were served Gene Driskill played Come, Now Saviour of the Gentiles, Bach, Elevation, Dupré, and Pavane, Rhythmic Suite, Elmore. Miss Hannah played Bach's Prelude in E flat.

MARY F. CHASE

## San Diego

The San Diego, Cal. Chapter met Jan. 4 in the home of the sub-dean, Mrs. Clark Virtue for a workshop on the Guild examinations. Charles Lawrence, FAGO, gave a talk on the requirements for the examinations after which Albert Wagner played the music for the AAGO degree. Helen Seller with Mr. Lawrence described the service playing certificate and Mrs. Seller played a "would be" examination as an example. Instruments with organ concluded the remainder of the program with Sowerby's Ballade for English Horn and Organ played by Hugh Matheny and Mrs. Virtue. A Franck organ and piano duet was played by Mrs. Seller and Mrs. Virtue. John and Marion Hill and Mrs. Virtue did a flute, cello and organ Trio by LeBlanche.

MRS. JAMES SEILER

## Los Angeles

The Los Angeles Chapter met Feb. 1 at the new Founder's Church of Religious Science which has a new three-manual Holzinger organ. Claire Coci was the featured soloist and played Concerto in D minor, Vivaldi-Bach; Herzlich tut mich verlangen, Brahms; Five Toccatas on Do, Seixas-Coci; Passacaglia, Prelude on Psalm 50 and Capriccioso, Bijster; Ad Nos ad Salutarem Undam, Liszt.

The second program in the master organ series, jointly sponsored by the Los Angeles and Pasadena chapters was held Jan. 25 at the First Methodist Church, Pasadena. David Craighead was guest artist.

The chapter was invited to a recital at the Los Angeles Sports Arena Jan. 16. Owen Brady and Bob Mitchell played classical and theatrical music on the Allen electronic instrument.

ELFIEDA DOLCE

## San Joaquin Valley

The San Joaquin Valley Chapter met at St. Paul's Methodist Church, Fresno, Cal. Jan. 19. Mrs. Dale C. Burner gave a talk on the German Choral Prelude. She analyzed the various forms of the chorale prelude and then traced its beginnings in the second half of the fifteenth century up to the time of Bach. She played several selections on the organ. The evening was concluded with refreshments served by Nellie Stanley and Ruth Moore.

JO DULA

## Chico

The Chico, Cal. Chapter met Dec. 9 at the home of Marie Erwin who is a charter member of the chapter. Following games each member selected Christmas carols and told a little of the history of each before the group sang them. Some of the carols dated back to the fourth century. Oil Firovano, dean, presided over the meeting. Refreshments were served by the hostess.

MARJORIE I. WILLIAMSON

## Central California

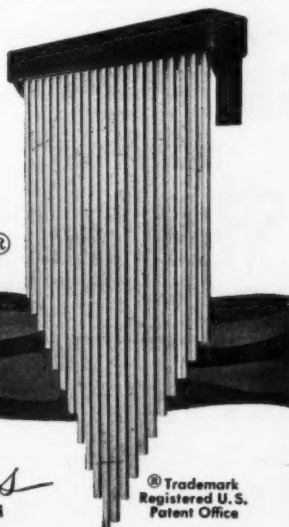
The Central California Chapter met Jan. 17 at College of the Pacific, Stockton to hear a recital by the student group members. William Baker, Stuart Price, Tom Milligan, Kenneth Stone, John Pagett and Gary Carver played various test pieces of the Guild examinations. Dr. Charles Schilling is supervisor of the student group. A social hour followed the recital at the home of Dean Ethel Elizabeth Crumme.

The executive committee met Jan. 10 at the Grace Methodist Church. Plans for spring events were discussed and committees appointed. Dean Crumme announced the recital by Melvin West, FAGO, PhD, at Zion Reformed Church, Lodi Feb. 1. Plans were discussed for the junior choir festival to be held in May.

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## PERFECTIONISM and THE WHITE HEAT

We were reading the review of a recording of an unknown choral work in last Sunday's paper, and the reviewer said the choir and orchestra sounded inspired.

Beyond the perfection of microphone placement and balance, the reviewer attributed the "inspired sound" to another cause: he said that the recording had been made in the concert hall during the white heat of performance.

We couldn't help thinking of the thousands of church choirs and organists who had made their musical offerings that same Sunday morning, and we wondered how many of them had achieved a "white heat."

How can you achieve this "white heat"? What is it that makes people want to give their very best? Why do most choirs sing better at Christmas than the Sunday after Christmas?

We would guess it is the elusive—but approachable—goal of perfection that generates a "white heat," and it is available at any stage of musical development. You can aim for perfection as sincerely in the small rural church as you can in the largest metropolitan cathedral.

There are many reasons why people have perfection as a goal: the desire for money or fame, the compulsion of genius, religious dedication; or the one-step-removed desire of people (especially singers) to emulate and please a person who has this magnetic quality of reaching for perfection.

Presumably, in church music, we are working under the command, "Be ye, therefore, perfect." We have every right to demand perfection as a goal for ourselves and for our choirs. In fact, we are required to demand it if we are "doers of the word, and not hearers only."

It is easier to drive toward perfection with new music than with old music that has been worn to a frazzle, and maybe that is one reason for the Psalmist's everlasting injunction, "Sing unto the Lord a new song."

Certainly, the "new song" is our reason for being, as publishers, and the more "white heat" you put into performance, the closer you will come to the composer's purpose, and the greater glory of God.

Like it or not, the Broadway stage, the popular entertainers, and even (bless our soul) the revitalized Metropolitan Opera and New York Philharmonic are ardently seeking new or less familiar works to perform, and you can be sure that they all work at a "white heat," aiming at the greatest perfection they can imagine.

What excuse can we offer for perfunctory rehearsals and listless musical services in the Church, using the same old "war horses" year after year?

Well, the old shoe feels best, even if it is scuffed and worn down at the heels. And, to be sure, it's easier to cover up the scuffs with a heavy layer of wax than to go to a shoe store and spend your hard-earned money for a handsome new pair that must be "broken in." But remember the sense of satisfaction, too, that you get from a new pair of shoes!

It is the challenge of the new, the unknown, the previously untouched beauty, the unexpected turn of phrase, the sound never before experienced, that drives the musical perfectionist to his greatest and most strenuous effort.

And what good is a musician who is not a perfectionist? As Beethoven said, while throwing a music stand at one of them, "You should have been a shoemaker!"

And so, we offer for your consideration the double challenge: Be ye, therefore, perfect. . . Sing unto the Lord a new song.

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## PENNSYLVANIA CITY OPENS NEW HOLTkamp

### WARREN'S TRINITY CHURCH

Memorial Episcopal Has Three-manual Instrument Installed in Transept—  
Richard A. Sidey, Organist,  
Plays Opener

A service of dedication was held Dec. 6 for the Rockwell Memorial Holtkamp organ at the Trinity Memorial Episcopal Church, Warren, Pa.

Richard Sidey is the organist; his opening recital appears on the recital page.

The three-manual instrument is free standing in the south transept of the church's nave. An interesting feature is the glockenzimbel mounted at the right. The stolist:

#### GREAT

Quintadena, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Gedackt, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Spitzflöte, 4 ft., 61 pipes  
Octava, 2 ft., 61 pipes  
Plein Jeu, 4 ranks, 244 pipes  
Trumpet, 8 ft., 61 pipes

#### SWELL

Chimney Flute, 8 ft., 61 pipes  
Dulciana, 8 ft., 61 pipes  
Bourdon, 4 ft., 61 pipes  
Flautina, 2 ft., 61 pipes  
Quint, 1½ ft., 61 pipes  
Cymbal, 2 ranks, 122 pipes  
Oboe, 8 ft., 61 pipes

#### POSITIV

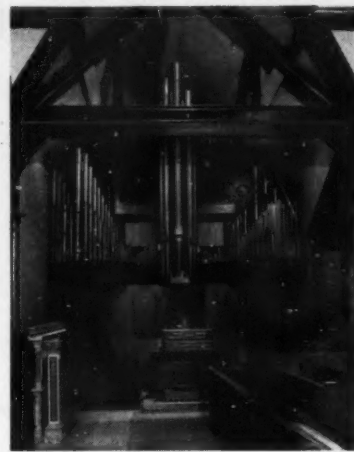
Copula, 8 ft., 56 pipes  
Prestant, 4 ft., 56 pipes  
Rohrflöte, 4 ft., 56 pipes  
Gemshorn, 2 ft., 56 pipes  
Sesquialtera, 2 ranks, 112 pipes  
Scharf, 3 ranks, 168 pipes  
Cromorne, 8 ft., 56 pipes

#### PEDAL

Principal, 16 ft., 32 pipes  
Subbass, 16 ft., 32 pipes  
Quintadena, 16 ft.  
Octave, 8 ft., 32 pipes  
Gedackt, 8 ft., 32 pipes  
Choralbass, 4 ft., 32 pipes  
Blockflöte, 2 ft., 32 pipes  
Mixture, 3 ranks, 96 pipes  
Posaune, 16 ft., 32 pipes  
Trumpet, 8 ft., 12 pipes  
Schalmey, 4 ft., 32 pipes

Glockenzimbel, 12 bells and rotating star

## HOLTkamp AT WARREN



## HOLTkamp CONTINUO WILL SUPPORT SOLOISTS AT MIT

Walter Holtkamp is building a continuo organ for the performance March 20 of Bach's St. Matthew Passion at the Massachusetts Institute of Technology in Cambridge. It is to be used in the recitatives and arias; the large Kresge auditorium organ will be used with the chorus.

Klaus Liepmann will conduct the institute's choral society, a professional orchestra with instruments used in the original score and a roster of soloists including: Phyllis Curtin, Eunice Alberts, Donald Sullivan, Paul Matthen, Blake Stern and Axel Schutz. The German text will be used.

The Holtkamp continuo will have an 8 ft., two 4 ft. and a 2 ft. played from one manual. With the continuo 'cello it will be placed at center stage near the soloists.

## TO HEAR BACH CANTATAS AT U OF CHICAGO CHAPEL

March activities at the Bond Chapel, University of Chicago will include a concert by choir and members of the Chicago Symphony performing March 6 under Richard Vikstrom's direction. Three Bach cantatas will make up the program.

Edward Mondello will play Bruhns, Bach, Liszt, Sowerby and Langlais at a March 13 recital at Rockefeller Chapel.

WL  
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Principal	4'
Blockflöte	2'
Quintflöte	1 1/2'
Mixture III	1'

**PEDAL (2 1/2" W.P.)**

Subbass	16'
Spitzprincipal	8'
Choral bass	4'
Nachthorn	2'

**POSITIV (1 7/8" W.P.)**

Rohrflöte	8'
Spitzflöte	4'
Principal	2'
Sesquialtera II	1 1/2'
Zimbel III	3/4'

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John Shawhan Is Installer and Finisher at  
Madison Avenue Methodist in Michi-  
gan Town—Frank T. Meisel Is  
Organist

The Madison Avenue Methodist Church, Bay City, Mich. opened its three-manual Casavant organ with a recital Oct. 4 by the organist of the church, Frank T. Meisel. His recital and a more recent one by Robert Kee, Spokane, Wash. appear in the recital section.

The instrument used fourteen ranks from an 1888 Granville Wood organ. The installation and tonal finishing were done by John Shawhan, Saginaw, Mich., area representative for Casavant.

The disposition is as follows:

**GREAT**

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Cor de Nuit, 4 ft., 61 pipes
Quinte, 2 3/4 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Mixture, 4 ranks, 244 pipes
Chimes (prepared)

**SWELL**

Flute à Cheminée, 8 ft., 68 pipes
Viole de Gambe, 8 ft., 68 pipes
Voix Céleste, 8 ft., 56 pipes
Prestant, 4 ft., 68 pipes
Flute Harmonique, 4 ft., 68 pipes
Nasard, 2 3/4 ft., 61 pipes
Quarte de Nasard, 2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Basson, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 4 ft., 68 pipes
Tremulant

**CHOIR**

Waldflöte, 8 ft., 61 pipes
Quintade, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Erzähler Celeste, 8 ft., 54 pipes
Koppelflöte, 4 ft., 61 pipes
Klein Prinzipal, 4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes

Quinte, 1 1/2 ft., 61 pipes
Terz, 1 3/4 ft., 61 pipes
Bombarde, 8 ft., 61 pipes
Krummhorn, 8 ft., 61 pipes
Tremulant

**PEDAL**

Resultant, 32 ft.
Flute Ouverte, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintaton, 16 ft.
Erzähler, 16 ft., 12 pipes
Principal Conique, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Quintaton, 8 ft.
Erzähler, 8 ft.
Basse Choral, 4 ft., 12 pipes
Grave, 2 ranks, 64 pipes
Bombarde, 16 ft., 12 pipes
Bombarde, 8 ft.
Clairon, 4 ft.
Quintaton, 4 ft.
Chimes (prepared)

**SAN DIEGO COLLEGE LISTS  
ROGER WAGNER WORKSHOP**

Choral music from Gregorian chant to contemporary works will be studied and performed this summer under Roger Wagner and his staff in the San Diego State College's eighth annual seminar and workshop in choral art.

Originated by Robert Shaw and Julius Herford, the course combines intensive score study, rehearsal and performance.

The workshop chorus will be featured in three symphony concerts and in two solo concerts. Dr. Wagner will conduct.

Literature to be studied and performed this summer will include the Gregorian chant, a work of Gabrieli, music of the Renaissance, Bach's St. John Passion, the art song, Verdi's Requiem, Bizet's Carmen, Carmina Burana by Carl Orff and Belshazzar's Feast by Walton.

**SCHULMERICH INSTRUMENT  
GOES TO NATIONAL SHRINE**

Schulmerich Carillons, Inc., Sellersville, Pa., has installed a "Basilican" bells instrument and "Arlington" carillon in the National Shrine of the Immaculate Conception, Washington, D. C., the largest Catholic Church in the United States. The bells were a gift to the shrine by the late Samuel Cardinal Stritch in 1954.

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**Goldschmidt, Erich** — The Parish Organist  
Part VIII-Easter, Ascension  
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Easter . . . . . 2.25

**Bender, Jan** — Processional on "All Glory, Laud  
and Honor" . . . . . 1.00

**Scheidt, Samuel** — Six Preludes on "When Jesus  
on the Cross Was Bound" . . . . . 1.25

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## Multi-Purpose Auditorium Poses Problems for Organs

By DAVID L. KLEPPER

(Of Bolt, Beranek and Newman, Inc., acoustical consultants)

Since the end of world war 2, a number of North American cities and towns have built halls intended for both speech and music uses; an even greater number may be constructed in the future. The reconciliation of the acoustical requirements for high speech intelligibility with the requirements for an orchestral music listening environment similar to the finest concert halls is a difficult task in itself. Satisfying, in addition, the acoustical requirements for a proper presentation of organ music adds further difficulties.

The modern multi-purpose hall has often proven an unsatisfactory place for the performance of organ music. This had led to increasing concern on the part of organists over the acoustical design of halls yet to be built. If this concern is to aid in insuring better hearing and performing conditions for the organ literature, it would be helpful for organists to be informed as to what design features are necessary to provide such characteristics in auditoriums and what factors are likely to compromise the desirable conditions. The purpose of this article is to summarize this information in general terms.

The acoustical requirement for organ music most widely discussed by organists is an adequately long reverberation time. This requirement has been compromised in recently constructed auditoriums primarily for two reasons, either independently or together. First, most auditoriums have been constructed for a variety of uses, and the "acoustical compromise" has usually been further in the direction of live speech, than organ music. Secondly, when a high reverberation time goal has been set, the required interior volume (space) has not often been provided because of budget reasons or because of a conflict with the architect's preconceived basic concepts.\*

Although there are a number of auditoriums that "benefited" only from such "acoustical engineering" as was provided by salesmen of sound absorbing materials, and somewhere the calculations of the acoustical engineer erred in the direction of an optimistically long reverberation time, the important auditoriums considered too dead for organ music seem to be so largely because of compromises of too much emphasis on speech activities or the inability to provide the volume recommended by the acoustical engineer.

\*The importance of adequate volume in providing adequate reverberation time was discussed by this author in THE DIAPASON for October 1958. One sentence is worth repeating: "Once the seating area of a church and its volume are fixed, the maximum reverberation time is automatically determined." The reader can substitute "auditorium" for "church."

### How Much Reverberation?

How much reverberation is essential for a satisfactory acoustical environment for organ music? This is a question on which the acoustical engineer must consult organists themselves to obtain a meaningful answer. We (the acoustical engineers) should not expect the organists to give us numerical answers, but we should, instead, carefully analyze their comments with regard to existing spaces; pick out those which organists generally feel are satisfactory; and then study the physical characteristics of these spaces, including accurate reverberation times in normal use conditions.

From a few such observations some conclusions are reasonably clear. Organists are clearly dissatisfied with any but very small spaces that have a mid-frequency reverberation time of the order of 1.5 seconds or less.\*\*

Symphony Hall, Boston, with a mid-frequency reverberation time of 1.8 seconds when filled is generally considered good, although some organists and builders would prefer an even greater "build-up sound" for liturgical music. A number of large churches considered to have excellent reverberation time characteristics for organ music have been analyzed and they range in mid-frequency reverberation times from 2.0 seconds to 4.5 seconds with full congregations. The Cathedral Church of St. John the Divine in New York is thought of by many organists to be too reverberant; our empty data on this cathedral indicates a mid-frequency reverberation time of 8.2 seconds. Yet we understand that trio sonatas have been heard intelligibly even in this space with good control of touch and a selection of registration that is properly articulate. There may be an upper limit; but the chance of approaching it in a multi-purpose civic auditorium is rather small!

These halls must, after all, accommodate speech activities, often even unamplified dramatic events; and it is doubtful that a city building commission will approve an auditorium where speech cannot be heard intelligibly (except the speech of a clergyman with long experience in talking in reverberant spaces). Also, a great deal of pressure will have to be exerted by interested musicians and music lovers before most civic groups will raise the additional money required to construct auditoria having a large volume for a given seating area and consequently a high reverberation time.

### Sending End

A second major requirement for good "organ acoustics" has been less frequently discussed. This is the importance of a good "sending end" that efficiently reflects a blended sound to all listeners. All listeners should hear all ranks of the organ clearly and with only those differences in intensity intended by the organ builder and player. Obviously certain types of organ locations seriously compromise this ideal. For example, an antiphonal organ will sound considerably louder to listeners

\*\*By mid-frequency reverberation time we mean the average reverberation time between 500 and 1,000 cycles per second.

near-by than to listeners at the front of the auditorium, unless it is sufficiently high, and it is certainly difficult to preserve balance from any "divided" instrument. Even in such cases, however, the acoustical engineer can help by providing suitably placed reflecting surfaces that serve to reinforce a particular division where sound from that division is weakest. In extreme cases, this can result in a recommendation that "line-of-sight" be eliminated for listeners extremely close to one portion of an organ, provided they hear that division clearly by "once reflected" sound.

The acoustical engineer must realize that he is treading dangerously in an area where musicians have strong opinions, and where musicological factors may sometimes outweigh those of strictly engineering acoustics. We have one school of organ builders and organists who insist that organs be free-standing, within a case and without swell shutters (even if one European builder's brustwerk case contains a one-inch glass-wool lining!). Then we have another group that insists that all pipework be exposed in the room. Lastly, there are those who see no reason why casework cannot be incorporated into the building architecture, even if then labeled with the now nasty words "organ chamber". The acoustical engineer when trying to assess each approach in terms of what it will do for organ sound in the building often can only alienate all groups, each of which believes that any compromise is a betrayal! Nevertheless, the problems facing the production of good organ sound in a multi-purpose auditorium are so great that the acoustical engineer must stick to his convictions and force them to be implemented.

### More Requirements

The problem of organ location in concert halls and multi-purpose auditoriums is complicated by other considerations than the "sending end" acoustical environment of the organ alone. An auditorium organ is used for many programs other than organ recitals. It is frequently used to accompany a chorus singing on the stage of the auditorium, to perform with a symphony orchestra in organ concert, and to perform with both orchestra and chorus in large choral works. To be effective for such uses the organ location must meet the following three additional requirements:

- a) It must be located so that sufficient organ sound reaches the conductor, members of the orchestra and singers in the chorus.
- b) It must be located near the chorus and orchestra so that the instruments, chorus and organ appear to be playing together, both to the conductor on the stage and to the audience.
- c) It must be located so that balance between the sound of the organ and the sound of singers and other musical instruments can be maintained throughout the auditorium or concert hall.

Satisfactory solutions to these problems are in evidence in the concert halls rated as finest by most musicians. Most orchestral conductors rate the Vienna Musikvereinssaal and Boston Symphony Hall as the two finest concert halls in the world today. Both have pipe organs, both are located within the "stage enclosure" behind the orchestra. Here they benefit from

the same sound reflecting and reinforcing surfaces that blend and reflect orchestral sounds. In this position, the organ can be truly "part of the orchestra". It was inevitable that the architect, organ builder and acoustical consultants agreed on this position as being the only effective one for the organ in the new Philharmonic Hall for the Lincoln Center for the Performing Arts in New York.

### No Easy Solutions

Unfortunately, such a solution is not possible in a multi-purpose auditorium. The Vienna Musikvereinssaal, Boston's Symphony Hall, and the Philharmonic Hall do not have to execute "quick change acts" from concert hall to opera house or from concert hall to theater, but multi-purpose halls must execute this rapid switch. A stagehouse with its draperies, scenery and other sound-absorbing hangings makes a very poor "sending end" for either an organ or an orchestra. A movable or portable stage enclosure, in place during concerts and recitals and removed during dramatic events, is the only solution even though it is usually rather expensive both in cost to build and cost to operate. Such a stage enclosure must be heavy if it is to reinforce low frequency energy as well as high frequency energy.

The theoretical reasoning leading acoustical engineers to recommend heavy, sound reinforcing stage enclosures allowing multi-purpose auditoriums to serve as concert halls has been illustrated dramatically in practice. The past history of those projects where such properly designed enclosures were not incorporated into the building designs can be used by acoustical consultants to reinforce the recommendation that new auditoriums have such facilities. If an orchestral stage enclosure can be incorporated in the building design, then it is logical to place the organ within it, so that it may perform as part of the orchestra and have the benefit of the stage enclosure's sound reflecting surfaces when used as a recital instrument. However, since the stage enclosure must be movable, the organ must be movable as well!

Obviously, if an auditorium is acoustically designed best to distribute sound energy from the stage area to all members of the audience and the portable stage enclosure is designed to enhance the sound of musical instruments, it is foolish not to take advantage of such a stage enclosure when planning an organ. Unfortunately, some organ builders and many organists cannot conceive of a portable organ as being a truly fine instrument. Many are afraid that a portable organ must be of the "pure Baroque" school, and, by necessity, must be uncased with all pipes exposed. It is true that most portable instruments in the past have been built following Baroque design, but there is no reason why case work similar to that surrounding the "Brustwerk" on Baroque organs cannot be equipped with swell shutters, and there is no reason why the pipe work cannot include late nineteenth century French reeds, or, for that matter, phonon diapasons if that is what the individual purchasing the organ desires!

(Continued on page 28)



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FRANK CUNKLE

Editor

DOROTHY ROSER

Business Manager

CHARLES BRADLEY

Assistant Editor

Editorial and Business Office, Suite 817,  
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should reach the office by the 1st.

CHICAGO, MARCH 1, 1960

## Annual Nosegay

When the first signs of Spring begin appearing we always feel so glad that we start handing out bouquets—the verbal variety, of course. We would like to make them all colorful clusters of real flowers.

We got to thinking about that fascinating table at the Winter Park conclave devoted to the year books of Guild chapters. I believe the credit for assembling nearly sixty chapter publications goes to Mrs. Frank Madsen. We spent some time—not enough, really—looking them through and we were a little astonished at the daring and imagination with which various chapters are jolting the complacent and awakening the somnolent among their membership.

A study of the Guild pages these days, especially with an old issue also at hand, is an encouraging way to pass an odd hour. "Delicious refreshments" and "musical games" are not nearly so popular as recitals and workshops these days. And even better are the study groups for the examinations.

Sponsorship of a professional recital series has become more general and reports reach us that audiences are larger too. Nosegays are in order!

Have a look at the recital pages too. What do you think of the musical level you find there? Another bouquet, please.

Our circulation department wants to join our slower distribution. Chapter treasurers (with fewer telephone hands than usual, we suspect) have broken all records in their promptness in sending in subscriptions. And the lists have been neater and more accurate too. So a bunch of Johnny-jump-ups to the treasurers from our department of cards and lists. Our advertising department chimes in with a request for delivery of boutonnières to our advertisers for the marked improvement of their announcements and their genuine attempts at meeting our deadlines promptly.

We hope Spring is your favorite season too.

## Pin Money

THE DIAPASON recently printed the obituary of a woman who had played forty long years in one church. We did not mention that at the end of her career she had achieved a top salary of exactly nine dollars a week. For her vacation Sundays she made up out of her own pocket the fifteen-dollar substitute fee required to engage a replacement worthy of carrying on her work.

Almost every month we mention anniversary celebrations for able, conscientious organists. The women are usually awarded a silver tray or a red rose for each year of service; the men sometimes fare as well as some new hi-fi records or a new slide projector. We have never seen mention of an increase in salary.

There has been some improvement in church music salaries, perhaps even balancing the rise in living costs. Every large city has a small brace of church musicians who can support families with minimal private teaching to supplement their earnings. But playing the organ in church is still far too often a "pin money" job rather than a dignified profession.

Do we get "pin money" quality in our church music as a result? At times, certainly, but not nearly as often as we deserve. Personal devotion and a lofty sense of responsibility are often found among the most shamefully underpaid. Many an organist receiving less than one-sixth the salary of his minister brings to his church more good will, more favorable publicity and even more members. And often he works as hard and as long.

We hope you studied the Hartford report in last month's issue. How does it compare with your local situation? What are you going to do about it?

## Speed-up

One of the bones of contention in all disputes between labor and management is "the speed-up" by which an industry forcibly increases the productivity of workers. Hardly a single major contract is negotiated without some reference to this matter.

As is true in many other things we mention from time to time, we know very little about the speed-up and have no opinions as to its advantages or its evils. But that doesn't stop us for a moment from using mention of it as a threshold to enter upon something on which we do have an opinion.

Alec Wyton writes us that the examination committee is working on a "crash program" to make results of Guild examinations available for announcement at the Detroit convention. "It seems incredible to me," he writes, "that in dear, easy-going old England candidates take their fellowship exams on a Tuesday and Wednesday, are notified of the results on Thursday and are presented with their diplomas on Saturday, all in the same week." He hopes the committee can begin to emulate our parent organization in this matter, taking into consideration of course the many points of difference.

This seems to us one speed-up that is not likely to cause any fractioning friction between factions.

## High Compression Model

News of our national convention beginning to filter from Detroit sounds as though one of the biggest conventions in our organization's history is beginning to take final shape. We call your attention to the list of names in the convention advertisement on another page. If the weather is just co-operative and keeps temperate enough to allow all of us to put in long, exciting hours, this will be something really to write about.

The state chairman of one of our neighboring states dropped into our office one wintry morning recently and reminded us that a few years ago—in June 1949 to be

exact—Detroit staged the best regional convention he had ever attended.

"Don't sell those Detroit people short," he said. "They know how to put on a real convention. They have wonderful facilities there and a lot of people with outstanding ability."

So we pass this on to you: don't sell those Detroit people short! They are likely to come up with a really memorable convention. Plan now to schedule your vacation about this important meeting.

GUILMANT ORGAN SCHOOL  
CELEBRATES SIXTY YEARS

The sixtieth anniversary of the Guilman Organ School was celebrated Jan. 18 with a dinner for 125 alumni and guests in the new church house of New York City's First Presbyterian Church whose pastor, the Rev. John C. Mellin, gave the invocation and the benediction. After a speech of welcome by Willard Irving Nevins, director of the school, J. Watson MacDowell '12 acted as master of ceremonies. Fannie McCormack, '04 spoke of her busy life as an organist and teacher in Connecticut.

Letters of congratulation from Dr. S. Lewis Elmer, AGO president emeritus, Mme. Joseph Bonnet and Bonnet's daughter, Mrs. William L. Brown, were read by Mrs. Nevins. Letters from graduates in nearly every state were also heard. Dr. Hugh Jones '20, director of the Princeton Theological Seminary choir, gave greetings from the seminary and from the Westminster Choir College.

AGO President Harold Heeremans spoke of the many successful candidates for Guild Certificates who had received training at the Guilman School and of the present faculty members holding important posts in the AGO.

Gertrude Hale '11, an active church organist at the age of 95, was introduced by Lester Major who told of her fine work in New Jersey. Miss Hale recalled her early study with Dr. William Carl and congratulated Mr. Nevins. She spoke on the importance of the influence of music on our daily lives.

Hugh Ross gave the principal address of the evening stressing the importance of pageantry with music in the instruction of the young and recalling his experiences in producing Britten's St. Nicolas. Dr. Ross urged a more sympathetic approach to contemporary music.

Community singing led by Mr. MacDowell brought a happy note to the celebration.

## Noehren in Chicago

Robert Noehren was sponsored in recital Jan. 25 at St. Paul's United Church of Christ; this was the second program in the subscription series of the Chicago AGO Chapter. A satisfactory crowd heard Dr. Noehren play a well-planned and thoroughly enjoyable recital. His command of rhythmic balance, his tasteful registration, and his fine sense of form revealed his continuing growth into one of our most self-effacing and thoroughly musical players.

One was never reminded of his technical prowess and his approach to each composer was a separate exploration. The entire program appears on the recital page. Highest spots were his revealing performance of the Bach Passacaglia whose fugue unfolded with utter logic and musicality, his exciting reading of the Messiaen Joie et Clarté des Corps Glorieux and his introduction of his audience to Leo Sowerby's interesting new Jubilee in which the fine Aeolian-Skinner instrument was used most effectively.

A dinner for Dr. Noehren preceded the recital; a number of Chicago organists attended his masterclass the following day.

HILTY CARILLON SERIES  
IS FEATURE OF OLYMPICS

Everett J. Hilty, University of Colorado, was carillonneur for the eighth Olympic winter games held this year at Squaw Valley, Cal. beginning Feb. 18. Mr. Hilty played daily recitals on a Maas-Rowe Symphonic carillon of 161 bells featuring national songs and folk music of the nations participating in the games.

## Looking Back into the Past

Fifty years ago the following news was reported in the issue of March 1, 1910—

Citizens of Portland, Maine were conducting a campaign for a municipal organ.

Andrew Carnegie was hailed as a patron saint of the organ because of his gifts of many organs to churches and auditoriums.

The player-organ was the feature of a "rave" article in the magazine of the Chicago Association of Commerce.

A Hook and Hastings console was pictured with an ornate lyre carved on the music stand.

Twenty-five years ago these occurrences were recorded in the March 1, 1935 issue—

Guild-sponsored Monday afternoon recitals at Orchestra Hall, Chicago drew fine crowds; Heaps, Byrne, Zimmerman and Salvador opened the series.

Recitals by Fox, Eigenschenk and Nizan were reviewed.

Stoplists appeared by a three-manual Austin at Trinity Methodist Church, Lincoln, Neb. and a three-manual Möller at All Saints Episcopal Church, Great Neck, L.I., N.Y.

Ten years ago the following events were published in the issue of March 1, 1950—

Claudia E. Burkhalter was honored after fifty years at the First Unitarian Church, Peoria, Ill.

Fritz Heitmann was announced for the staff of the Organ Institute sessions.

Stoplists were printed for: three-manual Austins in St. Paul's Episcopal Church, Lansing, Mich. and St. George's Roman Catholic Church, Ontario, Cal.; a three-manual Kilgen in Concordia Lutheran Church, Fort Wayne, Ind., and a three-manual Reuter at the First Methodist Church, Plainfield, N.J.

PORTATIVE BY SCHLICHER  
USED ON ROBERT SHAW TOUR

The Schlicker Organ Co., has completed a one-manual portative organ for Robert Shaw. This instrument is being used on the six-week spring tour of the Robert Shaw Chorale which includes thirty-six performances of the Bach Mass in B minor.

The portative is designed and built so that it can be assembled in five minutes.

There are five registers and seven ranks: gedeckt 8 ft., rohrflöte 4 ft., principal 2 ft., quint 1 1/4 ft. and scharf 3 ranks, with a total of 380 pipes. The keyboard has fifty-six notes. The action is mechanical and slider chests are used. The lower twelve pipes of the gedeckt are built in a unit and mounted horizontally at the rear of the main chest. This unit not only contains the pipes, but further serves as a baffle to focus the sound of the pipes on the main chest. An organ of this type can be transported in a station wagon or a panel truck.

Organist for the tour is Richard Connelly, St. Paul's Church, Westfield, N. J.

## Books

Only two books reached us this month for review and neither is directly in our field. But both have close enough connections to be of interest to organists.

Friedemann Bach by A. E. Brachvogel (Pageant Press) was translated by William E. Hammer. A touching picture of Bach's most talented but often erratic son, for most of us it will add a new corner of illumination to the complete picture of the composer all organists feel especially their own. The translation is highly readable.

Ralph Vaughan Williams' National Music has been re-issued by Oxford University Press. It not only is extremely helpful in obtaining a better grasp of Vaughan Williams' own work but gives a fine approach to that very important segment of all music which is based on the folk song. If you missed this volume twenty-five years ago, be sure to read it this time around.

AN ADVERTISER in The Musical Times announces for sale "organs from redundant churches."

Letters to the Editor

More about Organ Pumps

Laguna Beach, Cal., Jan. 10, 1960—

Dear Sir:  
Reading "The Organ Blower's complaint" in the January issue reminded me of an experience I had many years ago when I was organist of Christ Church, Binghamton, N.Y.

I was engaged to give a recital at Oxford on an instrument I wish I had never seen. I arrived on a stormy afternoon and went at once to practice. I don't even remember the name of the instrument which is perhaps just as well. At any rate it was an old tracker, badly out of tune, and the first time I stepped on a pedal note the wind went out. In spite of his best efforts, the blowboy was not up to the demands so we got the sexton or custodian or whoever was stoking the old furnace and creating more gas than a preacher possibly could. He managed to give me wind enough but when the boy "spelled him" he came and stood at my side dumfounded to see me stamping on the pedals.

"Do them things play?" he said. "Our organist never bothered them none. I thought it was a ventilator."

I bet their music was "something."

Sincerely,

DUDLEY WARNER FITCH

Piano Trade Not Dead!

Chicago, February 3, 1960—

Dear Sir:

As public relations counsel for the American Music Conference, we may be of service to you in providing information on the extent of sales of pianos. In your January issue, you said the portable organs have "already effectually killed the piano manufacturing business."

There currently are at least twenty-three companies engaged in the manufacture of pianos in this country. The piano business in 1959 was "lively," indeed.

We have pondered the effect of portable organ sales on this country's amateur music makers. People are searching for a way to make music, to create something of their own. Because the portable organ has been aggressively merchandised—and not by us, incidentally—it is receiving a good share of the market. Pianos and console organs will survive this technological development. In fact, the American Music Conference studies of long-range trends show that the market for both these instruments will grow larger rather than smaller.

Thank you very much for your concern for the future of music study and musical performance in America. This type of interest will insure a strong musical future for the nation.

Sincerely,

PHILIP TAGGART

Vox Humana

London, Ont., January 19, 1960—

Dear Sir:

May I congratulate Charles H. Heaton for his excellent article in the January issue, "If You Must Act as an Organ Consultant". As an organ builder, I especially welcome all Mr. Heaton's points, with the exception of one. I wonder if he has ever listened to a good vox humana purely melodically, and not in chords with the tremulant. If so, he would have discovered an excellent sound very useful for a great number of choral-preludes which requires a solo execution. Also, I would suggest he try this stop in combination with a very small mixture, perhaps in the first movement of one of Bach's trio-sonatas.

I wish more of us could unite to keep the Vox Humana, or one of its many varieties, where it belongs in the organ. Take it out of the swell-box into an unenclosed division, so it may be more clearly audible.

Sincerely,

GABRIEL KNEY

More Casework!

Carbondale, Ill., Jan. 18, 1960—

Dear Sir:

Through your columns I would congratulate Thomas Spacht for speaking out in favor of organ cases; (Diapason: January).

As an organist and also an architect I so often have been shocked not only by the crude attempts at "functional" arrangement of pipework but also the way in which organ builders discourage any suggestion of an organ case. As your correspondent so rightly maintains, a case which displays the large pipes to the front, with ample speaking room between them (minus the Victorian shade behind the feet) presents a much more functional arrangement. Moreover, any organ builder who has carefully and thoroughly studied acoustics and the nature of materials will know the great value of a containing case. In these days when the amount of woodwork in a church or auditorium is much less than in former centuries, there are few materials left which will offer what used to be termed "sympathetic vibrations". The sound of an organ does not depend upon the disposition or the materials of the pipework alone, it also demands something from the building itself—a fact which argues against electronic instruments. Consequently the use of casework is even more necessary today than in former years.

Mr. Spacht is right in contending that the casework provides the agent or "sound-board" whereby cohesion is given to the ensemble. This is not a question of personal opinion but of physics and acoustics.

There are a number of reasons why organ cases are not "encouraged" today:

1. The aesthetic appearance of the case may be left to the judgment and taste of the organ-builders (unless there is a consulting architect available)
2. Architects themselves care so little and know less about pipe organs that few of them are capable of designing a decent organ case
3. The organ case creates another area for competition in selling an organ and organ committees might be inclined to select an organ for its appearance—and this is too risky
4. The design and construction of casework provides too great an opportunity for unscrupulous builders to cheat in materials: the price of the casework could turn the scale in favor of a cheap job
5. Organ builders have enough trouble fighting the architects for sufficient space and headroom without fighting them over the carcass: they remember Wren and the battle of the St. Paul's organ cases and say, "Thank heaven we don't have to battle over an organ-case!"

There are two very good reasons why the organ case should return:

1. For acoustic reasons—as ably outlined in Spacht's letter
2. To keep alive the craft of the cabinet-maker which, for centuries has been linked with that of the craft of organ building.

As Spacht says we can carry the myth of functionalism too far: we might expect the new Lincoln Center, Babylon, to present on its opening night a pipe organ with pipes functionally exposed, a grand piano minus the casework and with its guts exposed and an orchestra of naked musicians rippling their muscles—but with the flutes and piccolos seated in the front.

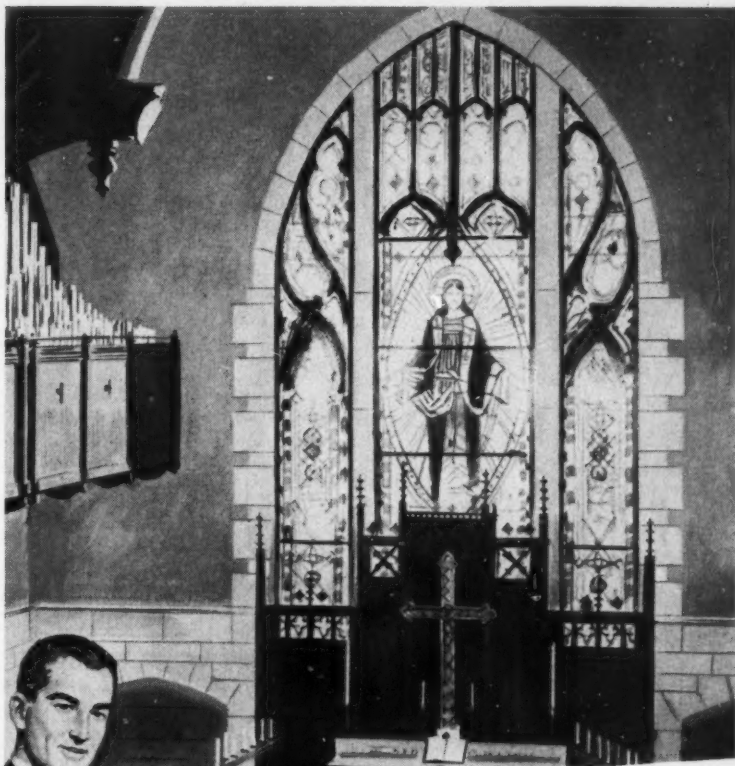
Anybody wish to open a case?

Sincerely yours,

HERBERT D. WHITE

OUR REVIEW of a Felke Asma recital in the January issue has occasioned a number of letters. We do not feel any purpose would be served by printing these but we can report a range of about ten letters approving or even applauding our opinion to one disagreeing with or criticizing our views. A curious feature was that a few letters, on both sides of the fence, admitted their writers had not heard Mr. Asma play.

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Toronto

All correspondence should  
be directed to the secretary

#### Toronto

The Toronto Centre met Jan. 25 at the Forest Hill United Church to hear and examine the new Casavant organ installed there. Earle Moss, host organist, demonstrated its capabilities in a group of preludes on Lutheran chorales, Whitlock's Pastorale, two hymn-preludes, Rodout and La Vie Interieure, Daniel-Lesur. The choir contributed anthems by Bancroft, C. Moss, E. Moss and Hill. A social hour followed.

The centre held its annual New Year's party Jan. 4 at the Heliconian Club with David Legge as program convener and master of ceremonies. After an opening sing-song, the featured artist, Lully Hall of TV, did her first group of dramatic recitations. The York Singers directed by Clifford McAree sang several numbers. After another group of recitations by Miss Hall a "college song" was sung. Alex Shaw and Douglas Bodie served as accompanists for the evening. Refreshments closed the meeting.

JOHN DEDRICK

#### St. Catharines

The St. Catharines Centre met at St. George's Church Jan. 24 to hear Eric Dowling, FCCO, give a talk on the keyboard tests required for the College examinations. Mr. Dowling explained the use of various progressions of chords in transposition, the methods of varying hymn accompaniments and the manner of completing and carrying out themes for improvisation. A social hour concluded the evening.

GORDON KAT

#### Kitchener

The Kitchener Centre met at the Emmanuel EUB Church Jan. 16 to hear stereophonic recordings of organ and choral music. Robert St. Marie was in charge of the program. Fifteen works by Bach, Daquin, Franck, Peeters, Boëllman and Gullmunt were heard. Mrs. Leland Schweitzer and her committee were hostesses for the social hour which followed.

GLENN KRUSPE

#### Hamilton

The Hamilton Centre met Jan. 9 for a pot-luck supper at the Port Nelson United Church, Burlington. The feature of the evening was a showing of three movies procured from the National Film Board and the Danish Embassy in Ottawa by Jarvis Stodart. The films dealt with French nonsense songs, the history of the Yukon gold rush and a study of the famous old Compenius organ of Denmark.

HOWARD W. JEROME

#### Stratford

The Stratford Centre met at the Knox Presbyterian Church Jan. 17. The recently installed consoles by the Knoch Organ Co., London, Ont. were demonstrated. This part of the meeting was concluded by John Wood playing Choral Improvisation and Fugue on Old Psalm Tune 124 by John Blackburn. Members adjourned to the home of Molly Graham for a social hour.

ERNEST C. HARLEY

### Centre Honors Departing Founder

A special meeting of the Peterborough Centre was held Jan. 23 at the George Street Church for the purpose of saying farewell to Past-President Aubrey Bland and his wife who left the end of January to take up residence in England.

In his words of appreciation to Mr. Bland, Gordon Fleming paid special tribute to the big part played by Mr. Bland in organizing the centre and to his work as its first chairman. Mr. Bland was presented with a framed picture of St. John's Church and Mrs. Bland with a Prayer Book. Both replied suitably.

B. Anderson showed two films entitled Music Professor and Music for Children. Mr. Fleming then welcomed three new members — James Hopkirk, Dominion president, R.C.C.O., who is replacing Mr. Bland at St. John's Church and Mr. and Mrs. John Harris.

The remainder of the evening was spent in informal conversation. Refreshments were served by a committee headed by Mrs. B. Watson.

WALTER E. DOWNES

#### Calgary

The Calgary Centre invited its ministers to a dinner meeting held at the Hillhurst United Church Jan. 9. Following a roast beef dinner a discussion took place between ministers and organists. The subjects discussed were: Can congregational singing be improved, if so, how?; Hymnaries with music. Could a new revised hymn book with the verses written between the staves be made available?; Are music committees a help or a hindrance?; Are church officials aware that small pipe organs are available, starting at a price of \$3,000?; Should the facilities of the local churches be placed at the disposal of the College for a nominal fee?; What do you think are the reasons for the lack of singers in church choirs? Douglas Parnham was program convener for the evening.

OLIVE L. MOON

#### Edmonton

The Edmonton Centre met Jan. 25 at the First Baptist Church. G. K. Greene, University of Alberta, conducted a choral workshop. He stressed that the singers must enjoy themselves and that their interest is maintained through hard work and encouragement. Mr. Greene directed a double quartet in the singing of a group of anthems by Canadian composers, anthems which Mr. Greene felt would be suitable for small as well as large choirs. Jamie Wallin assisted Mr. Greene. He spoke of tape recordings as an aid to the choir director in evaluating the performance of his choir; he also brought to the attention of the centre the availability of audition discs which assist in the choice of new music. The group was invited to have coffee following the meeting at the home of Arthur Crighton, president.

DIANNE W. FERGUSON

#### London

The London Centre met Jan. 13 at the Metropolitan United Church to hear Virgil Fox in recital. Mr. Fox played: Prelude and Fugue in B minor and Trio Sonata 6, Bach; Fantasie in F minor, Mozart; Chorale in E major, Franck; Toccata, Suite 5, Durufle; Scherzo, Symphony 2, Vierne; Londonderry Air, traditional; Toccata, Boëllmann-Rigaudon, Campra; French Clock and Perpetuum Mobile, Bornschein.

MARGARET NEEDHAM

#### Vancouver

The Vancouver Centre met at the Central Presbyterian Church Jan. 16 to hear David Rogers LTCL (CMT) play a recital on the large Casavant organ. Mr. Rogers' program is in the recital section of this issue.

G. HERALD KEEFER

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### THIS IS WHAT THE PRESS HAD TO SAY:

THE GRAND RAPIDS  
PRESS:  
November 21, 1959

The large and enthusiastic crowd that heard Feike Asma Friday evening must have found it easy to believe that he is one of The Netherlands foremost organists. He is a Master of many styles, a Poet as well as a Virtuoso. Judging from the acclaim he has won where ever he has played on this Continent, this, his first Tour, won't be his last.

TORONTO GLOBE AND  
MAIL:  
November 2, 1959

On Saturday night 3000 persons flocked to St. Paul's Church to hear the Toronto debut recital of Dutch organist Feike Asma. Mr. Asma is among the outstanding organists and we do not hesitate to accept his right to the designation Virtuoso after Saturday's brilliant performance.

LONDON FREE PRESS:  
November 12, 1959

Asma's recital was a revelation. He is a flawless performer, a great Artist. The crowd that jammed the Church, has reason to be long thankful for this experience.

THE BRANDON DAILY SUN:  
December 4, 1959

Brilliantly colorful, Feike Asma's performance at St. Paul's Church Wednesday, had a rich sonority of tone. Mr. Asma's artistic phrasing gave Handel's Tenth Concerto a delicate beauty, an unusual degree of serenity. The last movement of Guilman's First Symphony had, through clever use of dynamics and tempo, an intensity of emotion, quite unexpected.

KINGSTON STANDARD:  
October 30, 1959

Feike Asma has enormously vital manner of playing. Majestic and forceful style. Large audience nearly filled the Church. He is a mighty player with virile tone, strong rhythms and full of lyrical repose.

BRITISH COLUMBIAN:  
December 4, 1959

Overwhelming impression of this Ambassador of the organ and its literature. This organist is like a painter, using the instrument as his canvass. Widor's music was interpreted with all the warmth and impressiveness of this late romantic French composer in the first and third movement and was effectfully contrasted with an outstanding interpretation of the Allegro Cantabile.

THE PROVINCE:  
December 7, 1959

There are now more than one thousand Vancouver devotees of the organ who would agree with me when I say this Dutch musician ranks with the leading organists who have played this city. Mr. Asma demonstrated his resourcefulness in registration right from his opening number. A truly virtuoso touch was added by his brilliant performance of Grison's composition.

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**BOOK SIX MASTER CLASSES  
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Catharine Crozier, whose spring tour opened Feb. 29 at the Church of St. Martin in the Fields, Philadelphia, Pa. will give the first of six scheduled master classes at Duke University, Durham, N.C. March 5 with a recital March 6. She will be in Winston-Salem March 7 with a master class the following day and in Rock Hill, S.C. March 11. The St. Louis, Mo. AGO chapter will sponsor her March 14 and the Central Nebraska Chapter March 16 with a master class the next day.

She will play March 20 at the Rice Institute, Houston, Tex. and the Southern Arizona AGO chapter will hear her in recital March 23 and in a master class March 24. The Sandusky, Ohio Chapter will sponsor her April 24 and she will give a master class and recital April 26 and 27 at Pennsylvania State University. The Syracuse, N.Y. Chapter will hear the end of her tour with a recital and master class April 29 and 30.

**FESTIVAL OF MUSIC & ART  
HELD IN DALLAS CHURCH**

A festival of religious music and art Jan. 24 at the University Park Methodist Church, Dallas, Tex. featured soloists, choir and instruments in two solo and one choral cantata by Buxtehude, two Mozart Church Sonatas, two Brahms Serious Songs and excerpts from Bach's St. Matthew Passion and Mendelssohn's Elijah. Robert Scoggin was at the organ.

**PHYSICIST IN WISCONSIN  
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William K. Genthe is installing a three-manual organ in his home at Menomonee Falls, Wis. A physicist by profession Mr. Genthe is an organist and choral director by avocation.

The stoplist is as follows:

**GREAT**

Dulciana, 16 ft.  
Diapason, 8 ft., 61 pipes  
Gamba, 8 ft., 61 pipes  
Quintadena, 8 ft., 73 pipes  
Melodia, 8 ft., 73 pipes  
Octave, 4 ft., 61 pipes  
Flute, 4 ft., 12 pipes  
Mixture, 3 ranks, 183 pipes

**SWELL**

Violin Diapason, 8 ft., 73 pipes  
Trumpet, 8 ft., 73 pipes  
Gedekt, 8 ft., 73 pipes  
Salicional, 8 ft., 73 pipes

**ANCILLARY**

Tibia, 16 ft.  
Tibia, 8 ft., 61 pipes  
Dulciana, 8 ft., 61 pipes  
Vox Humana, 8 ft., 61 pipes  
Dulciana, 4 ft., 12 pipes  
Flute, 4 ft.  
Nazard, 2½ ft.  
Piccolo, 2 ft., 12 pipes  
Tierce, 1½ ft.  
Harp, 37 bars  
Tremolo

**PEDAL**

Bourdon, 16 ft., 12 pipes  
Trumpet, 16 ft., 12 pipes  
Gamba, 16 ft., 12 pipes  
Flute, 8 ft.  
Gamba, 8 ft.

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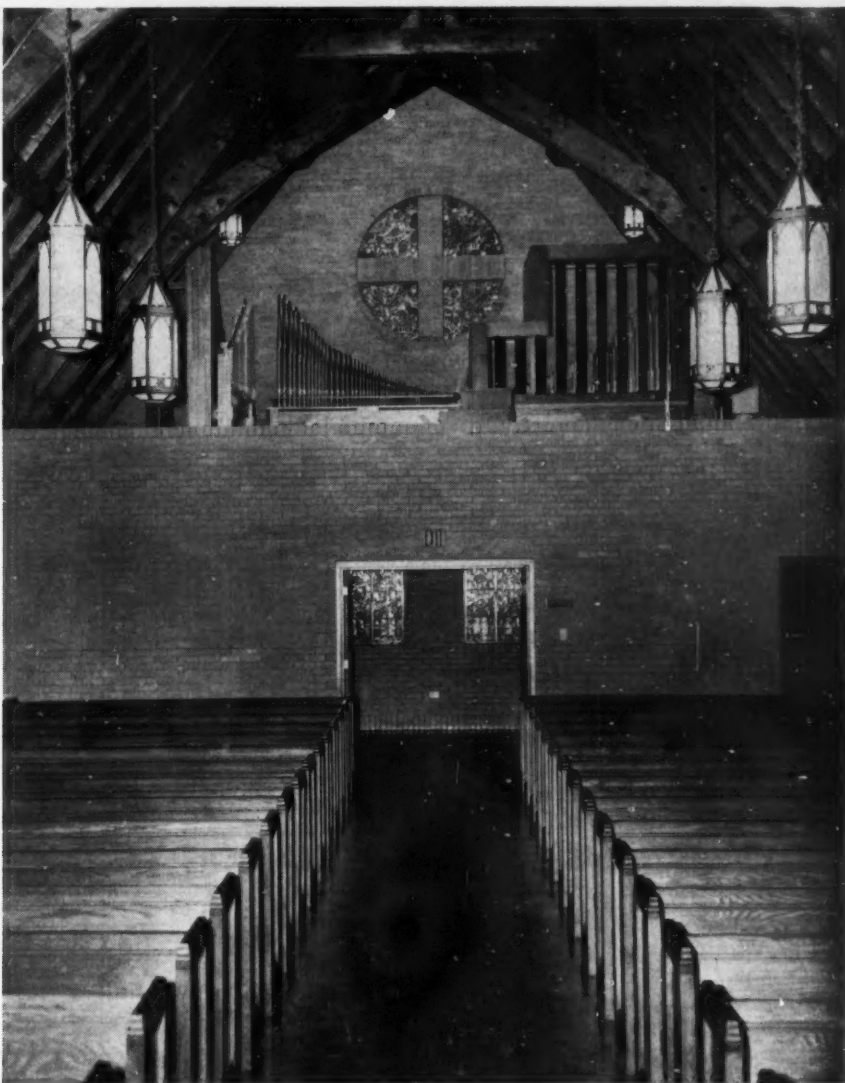
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### INSTALLATION COMPLETED

Three-manual Instrument in the First Baptist Church Was Installed and Finished by F. E. Norwood and Franklin Mitchell

The Reuter Organ Company has recently completed the installation and tonal finishing of a new three-manual, 33-rank organ for the First Baptist Church of Vicksburg, Miss. F. E. Norwood, representative for the company, handled the negotiations of the sale and also made the installation. The tonal finishing of the organ was accomplished by Mr. Norwood and Franklin Mitchell, tonal director of Reuter.

The stoplist is as follows:

#### GREAT

Principal, 8 ft., 61 pipes  
Hohl Flute, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Spillflöte, 4 ft., 61 pipes  
Mixture, 3 ranks, 183 pipes  
Chimes (prepared)

#### SWELL

Leiblich Gedeckt, 16 ft., 73 notes  
Geigen Principal, 8 ft., 73 pipes  
Gedeckt, 8 ft., 73 pipes  
Viole de Gambe, 8 ft., 73 pipes  
Viole Celeste, 8 ft., 61 pipes  
Spitz Principal, 4 ft., 73 pipes  
Flute Harmonic, 4 ft., 73 pipes  
Octavin, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Trumpet, 8 ft., 73 pipes  
Oboe, 8 ft., 73 pipes  
Clarion, 4 ft., 73 pipes  
Tremolo

#### CHOIR

Rohrflöte, 8 ft., 73 pipes  
Dulciana, 8 ft., 73 pipes  
Unda Maris, 8 ft., 61 pipes  
Nachthorn, 4 ft., 73 pipes  
Nasard, 2½ ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Tierce, 1½ ft., 61 pipes  
Clarinet, 8 ft., 73 pipes  
Tremolo

## GREENWICH, CONN. CHURCH TO OFFER MUSIC COURSE

The Lenten school of religion at Christ Church, Greenwich, Conn. will be devoted to an extensive course in church music. The lectures will be held in the new chapel of the church. Speakers and their subjects: March 9 and 16, Ray Brown, The Music of the Early Christian Church; March 23 and 30, Alec Wyton, English Church Music; April 6, Claude Means, American Church Music and the American Composer.

A brief discussion period will conclude each evening.

## McGILL LEAVES ST. LOUIS, GOES TO FORT WORTH POST

Robert McGill has joined the staff of the University Christian Church, Fort Worth, Tex. as organist and director of music. With a membership of nearly 3,000 the church has an active music program of six choirs including an adult chancel choir and a chorale of students from nearby Texas Christian University.

For six years Mr. McGill has served the Grace Methodist Church, St. Louis, Mo. where his choirs sang with the St. Louis Symphony in Handel's Messiah and Beethoven's Symphony 9. Mr. McGill was active in church federation work in St. Louis serving on commissions for reformation and religion and the arts. He is the immediate past-dean of the St. Louis Chapter of the AGO.

#### PEDAL

Principal, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Lieblich Gedeckt, 16 ft., 12 pipes  
Quinte, 10½ ft., 32 notes  
Octave, 8 ft., 32 pipes  
Bourdon, 8 ft., 12 pipes  
Still Gedeckt, 8 ft., 32 notes  
Twelfth, 5½ ft., 32 notes  
Choral Bass, 4 ft., 12 pipes  
Bourdon, 4 ft., 12 pipes  
Trumpet, 16 ft., 32 pipes  
Trumpet, 8 ft., 12 pipes  
Clarion, 4 ft., 12 pipes

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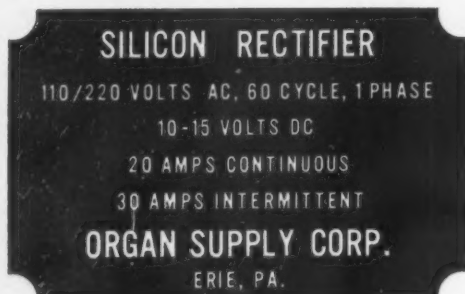
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### SIZABLE PELS GOES TO CHURCH IN AKRON

#### INSTALLATION IN BALCONY

St. John Lutheran in Ohio City Has  
Three-manual Organ in Symmetrical  
Pattern—Claude C. Brant,  
Organist, Works on Design

The St. John Lutheran Church, Akron, Ohio has recently dedicated its new three-manual Pels organ installed in the rear balcony of the church. The great division is free-standing and is arranged in a beautiful symmetrical pattern on either side and underneath the large balcony art glass windows. The swell is located to the left and the choir to the right of the great. The stoplist was drawn up by A. Blackmore Watson of the Pels company in consultation with Claude C. Brant, organist for the church.

The stoplist is as follows:

#### GREAT

Diapason, 8 ft., 61 pipes  
Bourdon (metal), 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Hohlfloete, 4 ft., 61 pipes  
Super Octave, 2 ft., 61 pipes  
Mixture, 4-6 ranks, 330 pipes  
Chimes, 25 tones

#### SWELL

Geigen, 8 ft., 73 pipes  
Rohrfloete, 8 ft., 73 pipes  
Salicional, 8 ft., 73 pipes  
Voix Celeste, 8 ft., 61 pipes  
Aeoline, 8 ft., 73 pipes  
Principal, 4 ft., 73 pipes  
Spitzfloete, 4 ft., 73 pipes  
Blockfloete, 2 ft., 61 pipes  
Plein Jeu, 4 ranks, 244 pipes  
Fagotto, 16 ft., 73 pipes  
Trompette, 8 ft., 73 pipes  
Clarion, 4 ft., 73 pipes  
Tremolo

#### CHOIR

Harmonic Flute, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Nachthorn, 4 ft., 61 pipes  
Fagoleit, 2 ft., 61 pipes  
Sesquialtera, 2 ranks, 122 pipes  
English Horn, 8 ft., 61 pipes  
Tremolo

#### PEDAL

Contrebasse, 16 ft., 32 pipes  
Subbass, 16 ft., 32 pipes  
Rohrgedeckt, 16 ft., 12 pipes  
Octave, 8 ft., 12 pipes  
Pedal Flute, 8 ft., 12 pipes  
Rohrfloete, 8 ft., 32 notes  
Choralbass, 4 ft., 12 pipes  
Flute, 4 ft., 12 pipes  
Blockfloete, 2 ft., 32 notes  
Mixture, 4 ranks, 128 pipes  
Fagotto, 16 ft., 32 notes  
Trompette, 8 ft., 32 notes  
Clarion, 4 ft., 32 notes

CO-DI Music Publications, Chicago importer, has opened a new store at 77 East Van Buren Street.

### WHEELWRIGHT OUTLINES EIGHTH TOUR OF EUROPE

Dr. and Mrs. Sterling Wheelwright will lead a tour group this summer for the eighth season. Music and religion will be primary themes of the new festival arts tour to Europe and the Holy Land. The itinerary includes visits to German churches, the Passion Play at Oberammergau, a Sunday at St. Mark's, Venice and such Italian music centers as San Croce, Florence, Chigi Conservatory, Siena, the Festival of Two Worlds, Spoleto and several days in Rome.

The second phase will be an introduction to Greek civilization with stops in Athens, Delphi, Corinth and Epidaurus with visits to the Greek churches and a drama festival. In the Middle East musical events will range from a Sabbath with Sephardic Jews to a concert by the Israel Philharmonic. St. Sophia and the mosques of Istanbul will be followed by days on the Aegean and Adriatic seas, a festival in Dubrovnik and gala events in Vienna. Special extensions will be conducted to the Salzburg, Bayreuth, Lucerne and Edinburgh festivals and alternate routes home via Spain, Scandinavia and other centers.

### REDLANDS OFFERS GRANTS IN ORGAN & COMPOSITION

Leslie P. Spelman, director of the school of music at the University of Redlands, Cal. announces two graduate scholarships of \$900 each to be offered for the school year 1960-1961. The Charles Wakefield Cadman memorial scholarship is offered for a student of composition. Applicants should send examples of their work to the University; the award will be announced in early June. Applicants for the scholarship in organ should send a tape of their playing or arrange for an audition at the school of music.

### SOCIETY'S 19TH SEASON BEGINS WITH EARLY MUSIC

The Palestrina Society of Connecticut College under the direction of Paul F. Laubenstein gave the first program of its nineteenth season in Harkness Chapel, New London Jan. 24. Its main offering was a mass for mixed voices by the sixteenth-century composer-priest Elzéar Genet, a predecessor of Palestrina as head of the papal choir in Rome. The mass "A l'homme d'ung buyssonnet" was published in 1532. Motets also sung included: Tu solus, qui facis mirabilia, des Pres; Diffusa est gratia, Nanini; Exultate justi, Viadana, and Sicut cervus, Palestrina.

James Dendy played Pastoral, Aldrovandini, and Ricercare, Gabrieli, at the organ.

PITTSBURGH'S Bach Choir has scheduled Bach's St. Matthew Passion for April 29 with Dr. James Evans as guest conductor.



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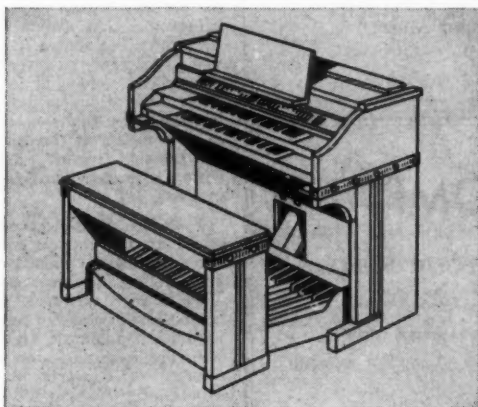
Cracking the sound barrier with lightning-speed attack is a characteristic effect of much electronic organ tone. The musician, of course, usually objects to this.

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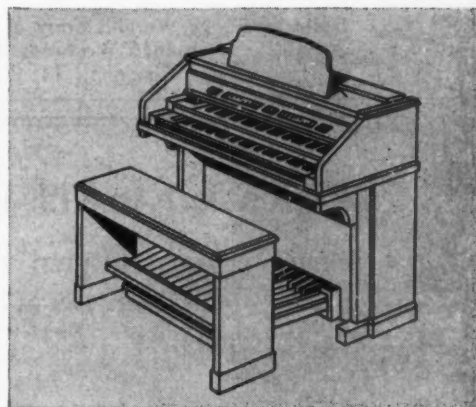
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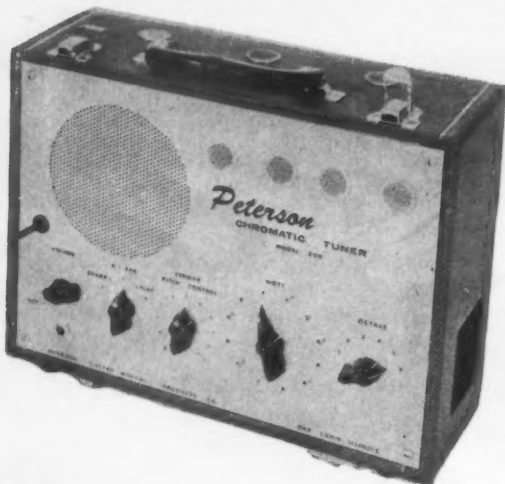


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## Multi-Purpose Auditorium Poses Problems for Organs

By DAVID L. KLEPPER

[Of Bolt, Beranek and Newman, Inc., acoustical consultants]

[Continued from page 18]

### Some Recent Solutions

While the Ford Auditorium in Detroit was under construction, our acoustical consulting firm was asked by the organ builder and the Detroit Symphony Orchestra to comment on the acoustics of the new auditorium. Our reports discussed the unsuitability of the proposed organ chamber from the standpoint of distribution of organ sound to the audience, sending end reinforcement of organ tone and synchronization with the orchestra on the stage. We were strong in our recommendations that a demountable heavy stage enclosure be built for use at concert activities. These recommendations, plus a third recommendation to raise the ceiling height to increase the reverberation time of the auditorium, were not incorporated into the building as constructed. The auditorium was not intended to be the home of the Detroit Symphony Orchestra when it was first designed, and the city did not feel justified in seeking additional money to incorporate our recommendations into the design of the building at the time they were submitted. After using a lightweight canvas "shell" for less than two seasons, the Detroit Symphony Orchestra asked that we complete our design for a new stage enclosure, and this heavily braced, thick wood enclosure appears to this writer to have made the Ford Auditorium into a reasonably acceptable hall for orchestral music.

Meanwhile the Aeolian-Skinner Organ Company took into account the unsatisfactory location of the organ "chambers"; and, in addition to the main organ above the ceiling, they built a "portativ" consisting of two manual divisions and a pedal to be used on the stage. The new stage enclosure has improved the sound of the portativ as much as the orchestra, and recitalists and the organ builder have been highly pleased with the reverberant quality it provides. Unfortunately, stage hand labor is required to move the portativ into position on the stage, and some recitals are played on the overhead "fixed" organ alone.

Although the author has heard the contrast in the sound of the Detroit Symphony Orchestra before and after construction of the new stage enclosure, the evaluation of the effects of this enclosure on the sound of the portativ is drawn from the comments of the organ builder, organists who have performed within the enclosure and concert-goers in the Detroit area. The acceptance of the sound from the portativ within the stage enclosure as being more than satisfactory, even beautiful, points out that a hard "sending end" that maximizes the reverberant sound can compensate somewhat for an overall lack of reverberation within the auditorium. However, we feel that the results would be even better if the ceiling were raised and the mid-frequency reverberation time were 1.8 rather than the 1.5 seconds now realized.

Even in multi-purpose auditoriums where a stage enclosure has been installed some problems remain. At the concert July 5, 1959 opening the Queen Elizabeth Theatre in Vancouver, the ceiling could not be hung properly because of difficulty with the stagehouse rigging and conflict with the lighting. Later in the summer, a number of concerts and recitals were acoustically handicapped because of a temporary installation of carpeting on the floor. However, in spite of need for improvement of the mechanical equipment which moves the enclosure, and although some music critics have had reservations about the acoustics, most of the comments have been very favorable. When Herbert von Karajan conducted in this hall the stage enclosure was properly adjusted and the wood floor of the stage itself was exposed as it was meant to be. He termed it ideal for a multi-purpose (opera and concert) auditorium. Ian Docherty com-

mented in the Vancouver Province that "no longer can the faulty acoustics of a hall be used as an alibi for ill-prepared, ill-balanced performances". Stanley Bligh in the Vancouver Sun commented that "great things were expected from the (orchestra). Everything was in their favor . . . a fine audience and the physical aspects of the theater with its acoustical qualities ideal for artistic projection."

As acoustical consultants for this project, we feel that a pipe organ can be successful in this theater provided it is a portable musical instrument located on the stage within the stage enclosure. The stage enclosure at the Queen Elizabeth Theatre is reasonably similar to that at the Ford Auditorium, and there is no reason why an organ located on the stage of the Vancouver Theatre cannot be as successful as the portativ instrument in Detroit.

The importance of a hard "sending-end" for an organ is again illustrated by the large Aeolian-Skinner organ installed in the Reorganized Church of Jesus Christ, Latter Day Saints, in Independence, Missouri. This space was designed primarily for good speech acoustics with the reverberation time approximately 1.6 seconds at mid-frequencies. The organ is located behind and below a series of heavy, sound-reflecting panels designed to distribute organ and choir sounds evenly throughout the church. Reports from the organ builder are that the installation is entirely successful and that the quality of organ sound is fine indeed, far surpassing the expectations of either the builder or the owner.

He states: "There simply is not a bad spot in the auditorium as far as the organ is concerned, and this must certainly be laid to the clouds and surrounding reflective areas. For instance, the 32-ft. Sub-principal which stands in the case, is audible everywhere at practically equal intensity, which is unheard of in most buildings at these very low frequencies." Here again, there was complete co-operation between the organ builder and our group serving as acoustical consultants in the design of the sound-reflecting panels.

In conclusion, we may note that heavy movable stage enclosures for multi-purpose auditoriums are expensive items indeed. Portable organs are also considerably more expensive than fixed organs of an identical number of ranks. Also, there remains the problem of storing and setting up both the stage enclosure and the portable organ for each recital or concert. The costs involved, though they may run into six figures, are small indeed when compared with the cost of separate concert hall and theater buildings. Once the compromise is made to use the same building for concert and dramatic events it is poor economy for the building owner to avoid spending the required amounts to assure successful "music acoustics" in the completed building.

A building owner or an architect too often will hire an acoustical engineer, then assure the press and the public that "perfect acoustics" (or near perfect) will be obtained. There is, of course, no such thing as "perfect acoustics", and even a good acoustical environment for musical performance requires more than just hiring an acoustical consultant. The recommendations must be followed! When decisions are made to lower the auditorium's ceiling, eliminate the expensive portable stage enclosure, hide a fixed organ in the rafters, or comply with box-office demands that the seating capacity be raised (without raising the volume of the auditorium proportionally), the results can only be at best a mediocrity and at worst a white elephant. An understanding of the reasons behind the acoustical consultant's recommendations can be employed by interested musicians to exert pressure for inclusion of the necessary, although expensive, measures for good music acoustics.

### MAEKELBERGE WILL PLAY LENTEN NOONDAY SERIES

August Maekelberge will play six Friday noonday recitals at St. John's Episcopal Church, Detroit beginning March 4. Two first Detroit performances will be introduced: Myron Roberts' Litany March 4 and the Monnikendam Toccata March 18. The March 25 recital will feature the Vivaldi-Bach G major concerto and the Weitz Symphony. April 8 will be all-Bach.

## ROBERT A. REQUA



ROBERT A. REQUA has assumed the position of organist and director of music at Wesley Methodist Church, Worcester, Mass., following the retirement Dec. 31 of Frederick Kinsley. This is one of the largest Protestant churches in New England with a membership of 3000 and a large Gothic edifice. Mr. Requa will preside over the "seventy-five-stop Skinner Organ and direct the Wesley Choir of sixty adult voices and a comprehensive program of younger choirs.

A graduate of the Oberlin Conservatory of Music, Mr. Requa studied under Fenner Douglass, Irene Robertson and Arnold Blackburn. He was a member of the faculty at the University of Kentucky and acting organist-choirmaster at Christ Church, Lexington, Ky. for a leave of absence of Arnold Blackburn, university organist. He has also served churches in Chappaqua, N. Y.; Elyria and Oberlin, Ohio; and was organist of the Church of the Covenant in Erie, Pa. He goes to Worcester from the Congregational Church of Naugatuck, Conn., where he has served as minister of music for eight years.

ARNATT OFFERS VARIETY  
IN EPIPHANY RECITALS

Ronald Arnatt's Epiphany Monday noon recitals at Christ Church Cathedral, St. Louis, Mo. covered a variety of repertory. Composers represented were: Reichel, Messiaen, Buxtehude, Pachelbel, Bach, Muller-Zurich, Gibbons, Karg-Elert, L. and F. Couperin and Langlais.

BOSTON U CHORAL GROUPS  
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The forty-voice Boston University choral arts society conducted by Allen C. Lannom sang ten concerts on its 1,400-mile tour; a highlight was an appearance at the New York Avenue Presbyterian Church, Washington, D. C., Jan. 27. The group also participated in a choral workshop for directors followed by a formal concert in Salisbury, Md., Jan. 28-29.

Dr. James R. Houghton conducted the University glee club on its twenty-seventh annual tour which included concerts in Washington, D. C., Baltimore, Md., Philadelphia, Pa. and seven other cities. Robert Leavitt, graduate student in church music, was assistant conductor and featured soloist on the tour.

FOUR RECITALISTS LIST  
DATES OF MARCH PROGRAMS

John Weaver will appear at Union College, Schenectady, N.Y. March 6, on William Self's series at St. Thomas' Church, New York City March 7, at South Congregational Church, Hartford, Conn. March 13 and at the First Baptist Church, Philadelphia, Pa. March 30.

Wilma Jensen will be sponsored by the Middlesex AGO Chapter, New Brunswick, N.J. March 15 and will play at the United States Military Academy in West Point March 20.

David Craighead will play March 15 at the First Presbyterian Church, Lancaster, Pa.

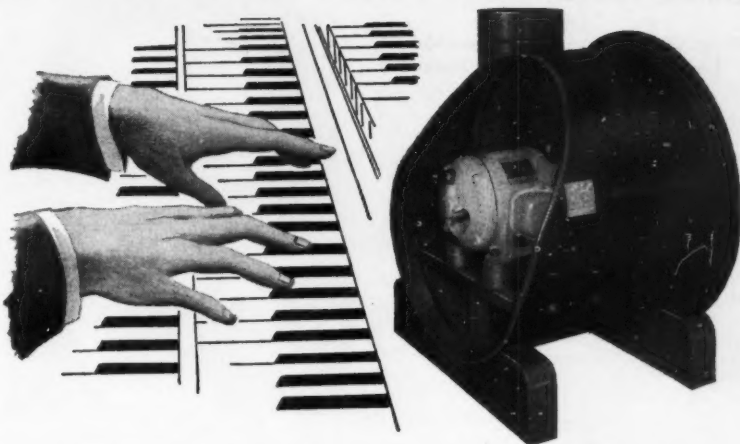
Robert Noehren will be sponsored March 28 by the Richmond, Va. AGO Chapter.

DETAILS OF COMPETITION  
FOR YOUNG WOMEN LISTED

The Chicago Club of Women Organists has announced details of the 1960 Gruenstein memorial organ contest for young women. It will be held May 23 at the Chicago studio of Robert Reuter. The registration fee is two dollars and applications should be sent to Hazel Quinney, 1727 E. 67, Chicago 49.

This year's contest pieces are: (1) Fantasia in G minor, Bach - Peters, Vol. 3; Widor-Schweitzer, Vol. 4, p. 40; Dupré, Vol. 3, separate in Novello. (2) Werde munter, mein Gemüte, Karg-Elert - Chorale-Improvisation 54, Opus 65.

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CHURCH IN FRANKFORT, IND.

First Presbyterian Three-Manual  
Lancashire-Marshall Will be Revised  
More by Holloway—Thomas  
Wood Plays Opener

The E. H. Holloway Corporation, Indianapolis, Ind. has completed electrification and re-leathering of a three-manual Lancashire-Marshall organ in the First Presbyterian Church, Frankfort, Ind. More revisions to the original tonal design are planned for 1961. The original slider chests were retained.

Thomas Wood, Purdue University engineering student, worked with the Holloway firm on the project and played the dedicatory recital.

The specification is as follows:

## GREAT

Prestant, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Doppel Flute, 8 ft., 61 pipes  
Gamba, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Hohl Flute, 4 ft., 61 pipes  
Quinte, 2½ ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Mixture, 4 ranks, 244 pipes  
Trumpet, 8 ft., 61 pipes

## SWELL

Bourdon, 16 ft., 61 pipes  
Diapason, 8 ft., 61 pipes  
Gedeckt, 8 ft., 61 pipes  
Salicional, 8 ft., 61 pipes  
Vox Celeste, 8 ft., 49 pipes  
Aeoline, 8 ft., 61 pipes  
Rohr Flute, 4 ft., 61 pipes  
Flageolet, 2 ft., 61 pipes  
Mixture, 3 ranks, 183 pipes  
Hautboy, 8 ft., 61 pipes

## CHOIR

Gelgen Principal, 8 ft., 61 pipes  
Melodia, 8 ft., 61 pipes  
Dulciana, 8 ft., 61 pipes  
Flute Harmonic, 4 ft., 61 pipes  
Piccolo, 2 ft., 61 pipes  
Clarinet, 8 ft., 61 pipes

# BERTHA HAGARTY



BERTHA HAGARTY, organist-director of the Fort Street Presbyterian Church, Detroit, Mich. for the last four and a half years, began interim service Jan. 1 at All Saints' Episcopal Church, Pontiac. She follows Phillip Steinhaus.

Miss Hagarty has played recitals in various Eastern cities. She has studied with Dr. James Allan Dash, Clarabelle Thomson and Robert Noehren and is a graduate of the State Teachers College, West Chester, Pa. and the University of Michigan. She has taught at the Art Center music school, Detroit, for four years.

She is active in the Guild of Church Musicians of the Detroit Council of Churches as secretary of the board and is a member of the board of the Detroit AGO Chapter which will stage the biennial convention next June.

## PEDAL

Contrebasse, 16 ft., 32 pipes  
Subbass, 16 ft., 32 pipes  
Octave, 8 ft., 32 pipes  
Bourdon, 8 ft., 12 pipes  
Choral Bass, 4 ft., 12 pipes

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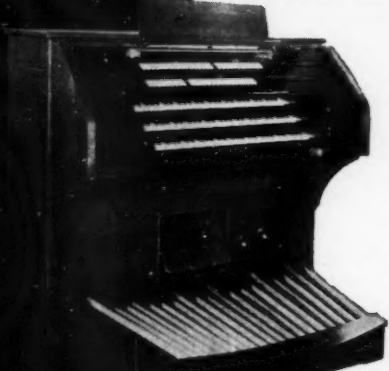
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# Programs of Organ Recitals of the Month

**Robert Lodine, MusD, FAGO, Chicago**—House of Hope Presbyterian Church, St. Paul, Minn., Jan. 12, sponsored by the Twin City Chapter of the AGO: Les Carillons de Paris, Couperin; Recit de Basse de Trompette, Recit sur le Pange Lingua and Dialogue, de Grigny; Das alte Jahr vergangen ist, Wachet auf! ruft uns die Stimme and Prelude and Fugue in C major, Bach; Allegro and Chorale, Symphonie 2, Vienne; Les Bergers and Desseins Eternels, La Nativité de Seigneur, Messiaen; Deus Tuorum Militum, Sowerby.

**Roberta Bitgood, SMD, FAGO, Riverside, Cal.**—Anniversary recital, Calvary Presbyterian Church, Sept. 29: Homage to Perotin, Roberts; In Praise of Merbecke, Wyton; Chorale, opus 3, Jacquemin; Cortège Joyeux, McKay; My Young Life Hath an End, Sweetlinck; Allegro, Concerto in C, Haydn; Largo in E flat, Vivaldi; Soeur Monique, Couperin; Deux Ritournelles, Rameau; Prelude and Fugue in E, Lübeck; Prelude and Fugue in A minor, Bach. Betty Zuehlke, harpsichordist, Alice Wymer, soprano, and Ellen Carter, contralto, assisted.

**F. Carroll McKinstry, Great Neck, N. Y.**—Community Church of Great Neck, Jan. 11: Chorales 11 through 17, The Little Organ Book, Bach; The Musical Clocks, Haydn; O Blessed Jesu and O World, I Now Must Leave Thee, Brahms; Andante Serioso in E minor and Andantino in F major, Dupré; Mendon and St. Clement, McKinley; The Primitive Organ, Yon; Toccata in G major, Dubois.

**Beverly Blunt, Syracuse, N. Y.**—Senior recital, Syracuse University school of music, Jan. 9, Crouse auditorium: Concerto 5 in F major, Handel; Nun komm, der Heiden Heiland and Komm, heiliger Geist, Herre Gott, Buxtehude; Noël, Grand Jeu et duo, Daquin; Prelude and Fugue in E flat major, Bach; Invocation, Sonata 2, Reger; Fast and Sinister and Passacaglia, Symphony in G major, Sowerby.

**Janet M. Rupp, Columbus, Ohio**—Student of Marjorie Jackson, Mees Hall, Capital University conservatory of music, Jan. 19: Trumpet Voluntary, Purcell; Canzona After the Epistle and Toccata for the Elevation, Frescobaldi; Prelude and Fugue in G major, Bach; Introduction and Passacaglia in D minor, Reger; Greensleeves, Wright; Epilogue, Langlais; Twilight at Fiesole, Bingham; Variations on a Noël, Dupré.

**Gordon Wilson, Ann Arbor, Mich.**—Washington, D. C. Cathedral, Dec. 27: Grand Jeu, du Mage; Nun komm' der Heiden Heiland, Kyrie, Gott heiliger Geist and Fugue in E flat, Bach; Deux danses a Agni Yavishita, Alain; Homage to Perotin, Roberts; Passacaglia, Symphony in G major, Sowerby.

**Mary Cheyney Nelson, Williamsburg, Va.**—Bruton Parish Church, Jan. 10: Prelude in B minor, Bach; Bible Poems, Weinberger; Stuttgart and Ave Maria Stella, Peeters.

**André Marchal, Paris, France**—St. Norbert Abbey Church, De Pere, Wis., Jan. 29: Symphonie, Le Begue; Fantaisie, L. Couperin; Grand Jeux Dialogue, F. Couperin; Piece in E minor, Calviere; Ave Maris Stella, de Grigny; Prelude and Fugue in G major, Bach; Chorale in E major, Franck; Communion, Tournemire; Acclamation, Langlais.

**Clifford Clark, New York City**—St. Luke's Chapel, Trinity Parish, Jan. 31: Sei gegrüßet, Jesu gütig, Toccata, Adagio and Fugue in C, O Mensch, bewein' dein' Sünde gross, Nun freut euch, lieben Christen g'mein, Wachet auf, ruft uns die Stimme and Passacaglia and Fugue in C minor, Bach, Jan. 10: Suite de Deuxieme Ton, Daquin; Hommage à Frescobaldi, Langlais; Chorale in A minor, Franck.

**Charles Forton, Harper Woods, Mich.**—Ford Auditorium, Detroit, Feb. 7: Dialogue sur les Grands Jeux, Clérambault; Nun Komm, der Heiden Heiland and Prelude, Fugue and Chaconne, Buxtehude; Vom Himmel hoch, Pachelbel; O Mensch, Bewein' dein' Sünde gross and Prelude and Fugue in G major, Bach; Concerto 5, Handel; Finale, Symphonie 2, Widor; Litanies, Alain.

**Lawrence S. Frank, Westerville, Ohio**—First Evangelical United Brethren Church, Jan. 10: Mein junges Leben hat ein End, Sweetlinck; Fantaisie and Fugue in G minor, Bach; Bell Nocturne for organ and bells, Porter; Donkey Dance, Elmore; Maria die zoude naer Bethlehem gaen and Scherzo and Korral, Modal Suite, Peeters; Psalm 94 Sonata, Reubke.

**Joyce Hickman Landrum, Clinton, Miss.**—For the Baton Rouge, La. Chapter, AGO, Trinity Episcopal Church, Dec. 1: Toccata, Pachelbel; Rejoice Ye Christians and Prelude and Fugue in D major, Bach; Psalm 94 Sonata, Reubke; Bryn Calfarla, Vaughan Williams; Berceuse, Suite Bretonne and Fugue in G minor, Dupré.

**Thomas Curtis, Elyria, Ohio**—First Congregational Church, Jan. 17: Agincourt Hymn, Dunstable; Arioso, Krebs; The Fifers, Dandrieu; Prelude and Fugue in B minor, Bach; Improvisation, Cassler; Grand Choeur Dialogue, Gigout. Jan Thompson, tenor and Ann Woodward, violist, assisted.

**George Scharl, Los Angeles, Cal.**—Eagle Rock United Presbyterian Church, Jan. 31: Gothic Suite, Böellmann; Scherzo, Bossi; In Quiet Joy and Unto Thee I Cry, Lord Jesus, Dupré; If Thou But Suffer God to Guide Thee and Toccata and Fugue in D minor, Bach.

**Dorothy E. Layman, Detroit, Mich.**—Drayton Avenue Presbyterian Church, Ferndale, Jan. 10: Prelude and Fugue in B minor and Now Rejoice All Ye Christians, Bach; Scherzo, Symphonie 2, Vienne; Prelude and Fugue in G minor, Dupré; Psalm 94 Sonata, Reubke.

**Jerald Hamilton, Athens, Ohio**—Helen Mauck Galbreath Memorial Chapel, Ohio University, Jan. 10: Prelude and Fugue in F major, Buxtehude; Pavane, Byrd; In Thee Is Gladness, The Old Year Now Hath Passed Away, Help Me Praise God's Goodness and Prelude and Fugue in A minor, Bach; Blessed Are Ye, Faithful Souls Departed, Deck Thyself, My Soul, With Gladness and My Heart Is Ever Yearning for Blessed Death's Release, Brahms; Arabesque for the Flutes and Te Deum Laudamus, Langlais.

**Robert Kee, FAGO, Spokane, Wash.**—The Madison Avenue Methodist Church, Bay City, Mich., Jan. 3: Finale, Symphony 1, Vienne; Flute Solo, Arne; Toccata and Fugue in D minor, Rejoice Now, Beloved Christians and Now Thank We All Our God, Bach; Greensleeves, Rowley; Chorale in A minor, Franck; Le Tumulte Au Pretreire, Maleingreau; Au Couvent, Borodin; Carol Rhapsody, Purvis; A Christmas Lullaby, Voris; Variations on a Noël, Dupré.

**David W. Hinshaw, Austin, Tex.**—Central Christian Church, San Antonio, Dec. 7: Prelude in D minor, Pachelbel; Concerto in G for two organs, Soler; Adagio for Strings, Barber; Litanies, Alain; Veni Emmanuel, Hinshaw; Sleepers Awake, a Voice Is Calling, Come Saviour of the Gentiles, Comest Thou Now, Jesus? and From Heaven High to Earth I Come, Bach; Weihnachtsen, 1914, Reger; Prelude and Fugue in E major, Lübeck.

**Frederick Swann, New York City**—Epworth Methodist Church, Norfolk, Va., Dec. 27: Pastoral and Fugue, Pachelbel; Flute Solo, Arne; Jesu, Joy of Man's Desiring and Fugue a la Gigue, Bach; With Tender Joy, Pepping; Introduction, Passacaglia and Fugue, Willan; The Nativity, Langlais; On Christmas Night, Milford; Two Carol Preludes, Purvis; Variations on a Noël, Dupré.

**Clara Tilton, Syracuse, N. Y.**—Senior recital, Syracuse University school of music, Crouse auditorium, Dec. 11: Prelude and Fugue in G minor, Buxtehude; Glory Be to God On High, Deck Thyself, O My Soul and Toccata in F major, Bach; Musical Clocks, Haydn; Chorale 1 in E major, Franck; Nativity Suite, Messiaen.

**Richard A. Sidey, Warren, Pa.**—Trinity Memorial Church, dedicatory recital, Dec. 6: Dialogue, Marchand; Fantaisie in Echo Style, Sweetlinck; Concerto 3 in G major, Lübeck; Sleepers Wake! A Voice Is Calling, My Soul Exalts the Lord and Praise to the Lord, Bach; Elegy, Titcomb; Dialogue Sur Les Mixtures, Langlais.

**Robert Lord, Davidson, N. C.**—Duke University Chapel, Feb. 7: Three Easter Hymns, Buxheim Organ Book, anonymous; Ave maris stella, Titelouze; Prelude and Fugue in G minor, Lübeck; Suite 2, Clérambault; Come Saviour of the Heathen and Prelude and Fugue in E minor, Bach; Three Modal Pieces, Langlais.

**David Craighead, Rochester, N.Y.**—For the Sacramento, Cal. Chapter, AGO, First Baptist Church, Jan. 19: Concerto in A minor, Vivaldi-Bach; How Brightly Shines the Morning Star, Buxtehude; Andante in F, K.616, Mozart; Toccata in F major, Bach; Pastorale, Roger-Ducasse; The Desert and Chollas Dance for You, Leach; Carillon, Sowerby; Toccata, Suite, Opus 5, Durufle.

**Carolyn Hawkins, New York City**—St. Luke's Chapel, Trinity Parish, Jan. 17: Prelude and Fugue in C minor and Nun komm' der Heiden Heiland, Bach; Prelude and Fugue 1, Bruhns; Fantaisie in F minor, Mozart; Mein Jesu, Der du Mich und Schmücke Dich, O Liebe Seele, Brahms; Weihnachten, 1914, Reger; Sonata 3, Hindemith. The same program repeated Jan. 25 at the Church of St. Mary the Virgin.

**William A. Scheppenherst, Cloquet, Minn.**—The Presbyterian Church of Cloquet, Jan. 11: Agincourt Hymn, Dunstable; How Brightly Shines the Morning Star and Prelude, Fugue and Chaconne, Buxtehude; Little Fugue in C minor, Bach; Sonata 4, Mendelssohn; Brother James' Air and Greensleeves, Wright; Two movements, Sonata 1, Hindemith; Cortège and Litany, Dupré.

**Carl L. Anderson, AAGO, Tucson, Ariz.**—For the Southern Arizona Chapter, Grace Episcopal Church, Jan. 17: Introduction and Toccata in G major, Walond; O How Happy Are Ye and O World, I Must Leave Thee, Brahms; Prelude and Fugue in A minor, Bach; Fantaisie and Fugue on B-A-C-H, Liszt; Roulade and Twilight at Fiesole, Bingham; Thou Art the Rock, Mulet.

**Roger Nyquist, De Kalb, Ill.**—Pierce Chapel, Wheaton College, Jan. 17, for the student group of the AGO: Toccata, Walond; Come Soothing Death, Praise to the Lord and Fantaisie and Fugue in G minor, Bach; Adagio, Sonata in C minor, Nyquist; Concerto in G major, Soler; Prayer for Epiphany Sunday, Tournemire; Toccata, Mulet.

**Eugene Hill, Oxford, Ohio**—Sesquicentennial Chapel, Miami University, Dec. 4: Passacaglia and Fugue in C minor, Bach; A Fancy, Stanley; A Concerto Movement, Dupuis; Sonata 2 in G minor, C.P.E. Bach; Puer nobis nascitur, Willan; Scherzo and Pageant, Hill; Sonata 2, Hindemith; Pastoral and Toccata, Reger.

**Albert Coy Sly, AAGO, Lakeville, Conn.**—St. John's Church, Salisbury, Jan. 24, dedicatory recital: Fugue and Chorale, Honneger; The Musical Clocks, Haydn; Trio Sonata 3 in D minor, Bach; Litanies, Alain; Baroque, Bingham; Chorale in B minor, Franck.

**Philip Beaudry, Worcester, Mass.**—Church of the Good Shepherd, Dedham, Jan. 3: Concerto in D minor, Vivaldi-Bach; Agnus Dei and Credo, Bach; Variations on a Noël and Finale, Seven Pieces, Dupré; Cantabile, Franck; Capriccio on the Notes of a Cuckoo, Purvis.

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# Programs of Organ Recitals of the Month

**Robert Baker, New York City**—For the North Shore Chapter, AGO, First Methodist Church, Evanston, Ill., Feb. 22: Prelude and Trumpetings, Roberts; Aberystwyth, Huston; Greensleeves and Brother James' Air, Wright; Doxologia, Crandell; Prelude to the Sabbath Morning Torah Service, Milhaud; Prelude in E, Bloch; Toccata Giocoso, Adler; Meditation, Freed; The Burning Bush, Berlinski; Capriccio on the Departure of a Beloved Brother, From God Shall Nought Divide Me, We All Believe in One True God and Prelude and Fugue in B minor, Bach.

**Jean White, San Antonio, Tex.**—Central Christian Church, Feb. 8 for the Alamo Chapter, AGO: Sinfonia: We Thank Thee, O God, Erbarm dich mein, Kommst du nun, Jesu, vom Himmel herunter, Dorian Toccata and Fugue in D minor, Bach; Cantilena, Sonata 11, Rheinberger; Schmücke dich, meine Seele und Herzlich tut mich verlangen, Brahms; Toccata in D minor, Reger; Rigadon, Rhythmic Suite, Elmore; Pastel, Donato; Chorale Prelude 3, Sessions; Magnificat 5, Dupré; Cantabile, Jongen; Toccata in B minor, Gigout.

**Harriet Dearden, AAGO, Paramus, N. J.**—First Unitarian Church, Brooklyn Heights, N. Y., Feb. 14: Concerto in A minor, Vivaldi-Bach; Deck Thyself, My Soul, Rejoice, Ye Christians and Prelude and Fugue in C minor, Bach; Suite, Water Music, Handel; Prelude and Fugue on Vittoria Theme, Britten; I Am Black, But Comely and Lo, the Winter Is Past, Dupré; Psalm 94 Sonata, Reubke.

**Robert Glasgow, Jacksonville, Ill.**—For the El Paso, Tex. Chapter, AGO, at the Trinity Methodist Church, Jan. 9 and at the First Congregational Church, Los Angeles, Cal. Jan. 5: Three Noëls with Variation, Daquin; Passacaglia and Fugue in C minor, Bach; Sketch in D flat, Schumann; Chorale in E major, Franck; Scherzo, Symphonie 2, Vienne; Deuxième Fantasia and Litanies, Alain.

**Charles Barnett, Austin, Tex.**—Central Christian Church, San Antonio, Dec. 21: Prelude and Fugue in G major, Bach; Now Come, Saviour of the Heathen and From God, Naught Shall Divide Me, Buxtehude; Chorale in B minor, Franck; Toccata in D minor, Reger; Fairest Jesus, Schroeder; Variations on a Noël, Dupré.

**Frank T. Meisel, Bay City, Mich.**—Madison Avenue Methodist Church, Oct. 4, dedicatory recital: Trumpet Tune and Air, Purcell; The Fifers, Dandrieu; We All Believe in One God, Creator, Bach; Chorale in A minor, Franck; Harmonies Du Soir, Karg-Elert; My Faith Looks Up to Thee, Van Hulse; Processional, Shaw.

**Edward Linzel, New York City**—Church of Saint Mary the Virgin, Jan. 11: L'Orgue mystique 3, Tournemire; Vom Himmel hoch, Bach; Symphonie de Noël, de Maleingreau.

**Carl Weinrich, Princeton, N.J.**—St. James' Church, Upper Montclair, Jan. 11: Fantasia in Echo Style, Sweelinck; Fantasia in F minor, Mozart; Wake, Awake! the Voice Is Calling, In Sweet Joy, In Thee Is Gladness, Lord God, Now Open Wide Thy Heaven, Concerto in G major and Prelude and Fugue in A minor, Bach; Sonata 1, Hindemith; Two Pieces for Mechanical Clock, Haydn; Benedictus, Reger.

**Gale Enger, Oklahoma City, Okla.**—First Presbyterian Church, Dec. 20: Canon noni toni, Gabrieli; My Spirit Be Joyful, Praise to the Lord, To Thee Alone Belong Glory, How Brightly Shines the Morning Star and Praise God From Whom All Blessing Flow, Bach; Mary Shall Go to Bethlehem, Shepherd, He Is Born and Entrata Festiva, Peeters; Variations sur un Noël, Dupré; La Nativité, Langlais; Wonderful King, Karg-Elert. Helen Kemp, soprano and brass and timpani assisted.

**Charlotte Tripp Atkinson, Carlsbad, Calif.**—The Vista Community Church, Jan. 17: We all Believe in One True God, My Soul Now Praise Thy Maker and Now Let Us Come With Singing, J. C. Bach; Mein junges Leben hat ein End, Sweelinck; Pastoral and Allegro, Concerto in G, Handel; The Hen, Rameau; The Squirrel, Weaver; The Cuckoo, Daquin; Poem for Organ, Coke-Jephcott; Fantasia and Fugue in G minor, J. S. Bach.

**Warren L. Berryman, Berea, Ohio**—Fanny Nast Gamble auditorium, Baldwin-Wallace Conservatory of Music, Jan. 17: Concerto 2 in A minor, Vivaldi-Bach; Come, Saviour of the Gentiles and We All Believe in One God, Bach; Canon in B minor, Schumann; Pastoral, Roger-Ducasse; Air with Variations, Suite, Sowerby; Prelude and Fugue in the Lydian Mode, Peeters; Passion Symphonie, Dupré.

**Dorothy Allen, Mason City, Ia.**—The First Christian Church, Jan. 17: Toccata and Fugue in D minor and Jesu, Joy of Man's Desiring, Bach; Concerto 5 in F major for organ and strings, Handel; Chorale in A minor, Franck; Andante Cantabile, Symphony 4, Widor; Greensleeves, Wright; Folk Tune, Five Short Pieces, Whitlock; Hymne D'Action De Grace TeDeum, Langlais.

**Nesta Lloyd Williams, FAGO, Durham, N. H.**—For the New Hampshire Chapter, AGO, the Unitarian-Universalist Church, Manchester, Jan. 19: Alleluia, Pascha Nostra and Regina Coeli, Titcomb; Christ Lay in Death's Dark Prison, Bach; O Filii et Filiae, Matthews, Farnam and Egerton; Jesus Christ Is Risen Today, Snow.

**Howard E. Ross, Dallas, Tex.**—For the Texas Chapter, AGO, Park Cities Baptist Church, Jan. 18: Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Finale, Symphonie 1, Vienne; Élégie, Peeters; Jesus Falls the First Time, The Stations of the Cross, and Prelude and Fugue in G minor, Dupré.

**Ernest White, Hagerstown, Md.**—Church of Saint Mary the Virgin, New York City, Jan. 4: La Nativité du Seigneur and Le Banquet Céleste, Messiaen.

**John Conner, Washington, D. C.**—St. Benedict's Abbey Church, Atchison, Kans., Jan. 5: Toccata and Fugue in F major, Buxtehude; Nun komm, der Heiden Heiland, Vom Himmel hoch, Gelobet seist Du, Jesu Christ, In Dir ist Freude, Jesu, meine Freude and Prelude and Fugue in E flat major, Bach; Adoro Te, Abide, O Dearest Jesus and Holy God, We Praise Thy Name, Peeters; A Lovely Rose Is Blooming, Brahms; Chorale in A minor, Franck.

**Marion Engle, New York City**—Church of Saint Mary the Virgin, Jan. 18: Prelude and Fugue in D minor, Puer natus in Bethlehem, Nun freut euch und Gelobet seist du, Jesu Christ, Bach; Wie schön leuchtet der Morgenstern, Buxtehude; Herzliebster Jesu, Brahms; Prelude and Fugue on B-A-C-H, Liszt; Landscape in the Mist, Karg-Elert; Benedictus, Reger; Rhosymedre, Vaughan Williams; Dieu parmi nous, Messiaen.

**Parvin Titus, FAGO, Cincinnati, Ohio**—Hyde Park Community Methodist Church, Nov. 15: Introduction and Allegro, Stanley; O Lux Beata Trinitas, Praetorius; Recits De Cromorne Et Cornet, Clérambault; Prelude and Fugue in G, Bach; Sonata 4 in B flat, Mendelssohn; Spiritual, Purvis; Shining Shore, Barnes; Choral Phrygien, Alain; Canon in B minor, Schumann; Carillon Sortie, Mulet.

**Henry Von Hasseln, Anderson, S.C.**—The First Baptist Church, Greer, Jan. 31: Chaconne, Couperin; Andante, Stamitz; Deck Thyself, My Soul, With Gladness, Brahms; Prelude and Fugue in G major, Bach; Dreams, McAmis; Chorale in A minor, Franck; Londonderry Air, Coke-Jephcott; Scherzetto, Vienne; Te Deum, Langlais.

**Harold G. Andrews, Jr., Greensboro, N. C.**—Odell memorial auditorium, Greensboro College, Feb. 2: Concerto 2 in A minor, Meine Seele erhebt den Herren, Kommst du nun, Jesu, vom Himmel herunter and Prelude and Fugue in E flat major, Bach; Sonata 1, Hindemith; Variations sur un Noël, Dupré.

**Charlotte Crosby, Los Angeles, Cal.**—Student of Irene Robertson, Bovard Auditorium, University of Southern California, Dec. 4: Noel Le Bègue; Vom Himmel hoch, Pachelbel; Sonata 2, Hindemith; Fantasia and Fugue in G minor, Bach; Four Preludes, Milhaud; Prelude and Fugue on B-A-C-H, Liszt.

**William Whitehead, Philadelphia, Pa.**—First Baptist Church, Jan. 24: Suite Médievale, Langlais; Chorale in A minor, Franck; Prelude and Fugue in A minor, Bach; Le Banquet Céleste and Dieu Parmi Nous, Messiaen.

**Robert Noehren, Ann Arbor, Mich.**—For the Chicago Chapter, AGO, St. Paul's United Church of Christ, Jan. 25: Mein junges Leben hat ein End, Sweelinck; Offertoire sur les Grands Jeux, Couperin; Ach bleib bei uns, In dulci jubilo and Passacaglia and Fugue in C minor; Chorale in B minor, Franck; Fugue on B-A-C-H, Schumann; Joie et Clarté des Corps Glorieux, Messiaen; Benedictus, Reger; Jubilee, Sowerby.

**Lawrence Appgar, Richmond, Ind.**—All Bach recital, Sesquicentennial Chapel, Miami University, Oxford, Ohio, Jan. 17: Sei gegrüßet, Pastorale; Allein Gott in der Hoeh' sei Ehr; Fantasia in G major; Ein Feste Burg is unser Gott; Toccata and Fugue in D minor; Three Orgelbüchlein Chorales; Vivace, Sonata 6; Kyrie 3; Vom Himmel Hoch Variations; Vor deinen Thron tret' ich hiermit.

**David Rogers, LTCL, Vancouver, B. C.**—For the Vancouver Center, RCO, Central Presbyterian Church, Jan. 16: Bryn Calfar, Rhosymedre, Hyfrodol, Fantasy on a Theme of Tallis and Prelude and Fugue in C minor, Vaughan Williams; Trio Sonata 2 in C minor, Christe, du Lamm Gottes, Nun freut lieben Christen g'mein und Herr Jesu Christ, dich zu uns wend, Bach; Lied Symphony, Op. 66, Peeters.

**Ejnar Krantz, South Bend, Ind.**—First Presbyterian Church, Jan. 26: Prelude and Fugue in A minor, Buxtehude; How Brightly Shines the Morning Star, Pachelbel; Prelude and Fugue in D minor and Before Thy Throne I Now Appear, Bach; Sonata 7 in F minor, Rheinberger; Berceuse, Fileuse and Les Cloches, Suite Bretonne, Dupré; Toccata in G, Dubois.

**Paul A. Christley, Kerrville, Tex.**—For the Kerrville Chapter, AGO, First Presbyterian Church, Jan. 25: Nun lob', mein' Seel', den Herren, Walther; Herzlich tut mich verlangen, Streicher; Was Gott tut ist wohlgetan, Kellner; Liebster Jesu, wir sind hier und Nun freut euch, lieben Christen, Bach; Es ist ein' Ros' entsprungen, Brahms.

**Charles Hunter, New York City**—St. Bartholomew's Church, Jan. 11, for the New York City Chapter of the AGO: Passacaglia and Fugue in C minor and Rejoice, Beloved Christians, Bach; Chorale in E major, Franck; Psalm Prelude 2, Set 1, Howells; Theme with Variations, Kennan; Pageant, Sowerby.

**David Mulbury, New York City**—St. Luke's Chapel, Trinity Parish, Jan. 24: Concerto in A minor, Vivaldi-Bach; Chorale in B minor, Franck; Serene Alleluia, Messiaen; Prelude and Fugue in B major, Dupré; Symphony in G, Sowerby.

**Cyril M. Owen, Milwaukee, Wis.**—St. James Episcopal Church, Jan. 10: Chaconne, Couperin; My Heart Ever Faithful and Pastoral, Bach; Noël sur les Flûtes, Daquin; An American Organ Mass, Purvis.

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sixty-one each of Flemish-tuned, harp and celesta bells. Shown about the console are, left to right: R. O. Beach, president of Schulmerich; Warren Martin, music director, Westminster Choir College; Dr. William F. MacCalmont, Westminster's president, and Dr. H. Torrey Walker, chairman of its board of trustees.

**ELLSASSER ANNOUNCED  
DATES FOR RECITAL TOUR**

Richard Ellsasser played the following February recital dates: Feb. 4, Lexington, Ky.; Feb. 10, Springfield, Mass.; Feb. 12-20, Gloucester, Mass. (recording); and Feb. 25, Beaumont, Tex.

In March he will play as follows: Mar. 3, Carbondale, Ill. (2 recitals; lecture); Mar. 13-14, Lubbock, Tex.; Mar. 24, Borger, Tex.; Mar. 28-29, Amarillo, Tex., and Mar. 31, Baton Rouge, La.

BACH'S Cantata 65, "All They from Saba Shall Come" was heard Jan. 17 at Trinity Cathedral, Cleveland, Ohio with Dr. Harry W. Gay conducting.

A SERIES of recitals in Christ Church Cathedral, Victoria, B.C. Nov. 7, 14 and Dec. 4 featured organist Richard Proudman, David Rogers and the touring Dutch organist Felke Asma.

**REFORMATION DAY VESPER  
CONDUCTED BY SANFORD**

Luis Harold Sanford, AAGO directed the choir and soloists of the St. John Lutheran Church, Winter Park, Fla., in a music vesper Oct. 25. Choral numbers were: Be Calm and Peaceful, Bach; The Pharisee and the Publican, Schütz, and A Mighty Fortress, Mueller. Mr. Sanford played: Sei gegrüßet Variations, Bach, and Rosace and Tu es petra, Mulet.

ERIC COPPERWHEAT, director of music at Framlingham College and Brandeston Hall, Suffolk, England has been appointed organist and choirmaster of St. Paul's Cathedral Church, Wellington, New Zealand.

DAVID A. WEHR will direct the Boise, Idaho symphonic choral society and the Boise civic symphony April 10 in a performance of the Brahms Requiem.

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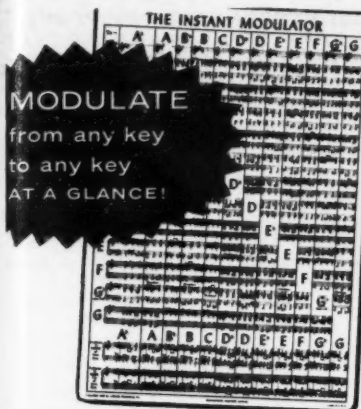
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## Small Choral Crop Points Way to Next Christmas

Several rather large works head our choral music received within the month. Among smaller works, carols for next Christmas are already outnumbering anthems for this Easter. For a second month a leaner stack has greeted us—the lull before the storm perhaps.

The highly talented, individual Alan Hovhaness is again represented with a good-sized work, this time his opus 157, a Magnificat (C. F. Peters). Four solo voices, chorus and orchestra are called for in this twelve-section work which takes thirty-three minutes. Mr. Hovhaness' strong musical personality is always in evidence.

Everett Titcomb's cantata To Calvary for mixed and youth choirs, reader and congregation (H. W. Gray) relies more on tradition. This is singable and highly practical.

Robert Allen has added choral parts and reassigned some solo parts in Bach's Cantata 160, originally for tenor solo and continuo. This treatment will make I Know that My Redeemer Lives (Galeon Press) available for many more situations in future Easter seasons.

Benjamin Britten's Missa Brevis in D for boys voices and organ (Boosey) should create intense interest among boy choir directors. Well within the ken of any good boy choir it is a fine short mass in Latin.

Lamentations by sixteenth-century Robert White (Galaxy) is five-part imitative counterpoint edited by J. A. Pilgrim. This is a major work in Latin by an important but not widely known British composer.

Also with Latin text is a setting of Psalm 114 by Roberto Caamaño issued by the Argentine publisher Barry & Cia, Buenos Aires. There is considerable block harmony and simple imitation.

A group of works in the Elkin Choral Series available from Galaxy includes: unison and four-part arrangements of a César Franck carol with an English text (The Three Kings at Bethlehem); Christopher le Fleming's SSA Praise Be to God; F. H. Wadely's big Advent There Shall Be Signs in the Sun, with a good men's unison section; an SSA reconstruction of a Herefordshire carol, Come All You Christian Gentlemen. Galaxy also issues a John W. Work arrangement of the spiritual Jesus, Lay Your Head in the Window.

Summy-Birchard has an edition with both Latin and English text of Anton Bruckner's big, serious a cappella work, Christus Factus Est. Leo Sowerby's Ad te levavi animam meam has only Latin text; it is singable and not excessively difficult. John Leo Lewis' The Pilgrim Band has a baritone solo; it is a three-stanza setting of a familiar text with a big ending. Choirs will like W. Glen Darst's Christ, Whose Glory Fills the Skies; it has a kind of drive. A Richard Graves edition of Maurice Greene's The Sacrifice

of God Is a Troubled Spirit will give this work considerable usefulness. The Cherubini three-part treble canon Like as a Father is very attractive. Theron Kirks's O Come Let Us Sing requires six-part chorus, brass, timpani and cymbals; obviously it is for festival occasions. The block harmony of Sven Lekberg's The Lord's Prayer develops to a big climax and recedes to a quiet ending; it is unaccompanied and there is a little dividing of parts.

FitzSimons has a not difficult Easter anthem by Thomas Matthews called The Day of Resurrection; there is some division and a use for a big reed stop. Two Goldsworthy anthems, an Out of the Deep for Lent and a Fear Ye Not: He Is Risen for Easter are both practical. And there is a Richard Jaeger seven-part spiritual arrangement, The Lord's Gonna Rain Down Fire.

Bourne sends two by Kenneth Walton, Ye Servants of the Lord, with extensive solo parts and a big ending, and a short Praise Ye the Lord. Two by Joseph Roff are a straightforward God Is Love and a hymn-anthem on a familiar tune whose Advent text is Let Me Be with Thee.

Among new Shawnee Press releases are a Lenten Jesus before Pilate by David H. Williams, which uses a tenor solo and is largely declamatory, and two for Easter, an attractive carol-like Now Christ Liveth by Wihla Hutson and a three-stanza I Speak of Thee by Lois Emig with an Alleluia refrain. Clifford McCormick has two for Shawnee, a very short, free If I Go not Away and a more extended but not at all difficult Trust in the Lord. Harry Harter has two hymn-anthems, He Guides Me in His Way and Let Not Your Hearts Be Troubled. Vincent Edmonds has a simple setting of a Luther text, In Peace and Joy I Now Depart. Warren Angell's O Be Joyful has very limited ranges; many choirs could sightread it easily. For Shawnee Joseph Roff has a small SA Reign over Me, Lord Jesus. This publisher's final new sacred number is Joseph Cram's I Will Arise and Go to Jesus, based on a flavorful old Southern tune.

G. Schirmer has a new Children's Church Choir Book by Myrtha B. Licht with easy two-part hymns. Herbert Grieb's original Easter Carol Service for junior choir underestimates the abilities and appreciations of the sort of children we have encountered; it is too elementary for many children to find interesting. From Schirmer also comes a rather difficult TTBB I Will Praise Thee, O Lord by Fenno Heath, and a very practical Father We Praise Thee by H. Alexander Matthews.

Mills sends another Negro spiritual arrangement by John W. Work, (Give Me Your Hand) which has a soprano solo, and a rather curious rollocking Alleluia, Now Is the Christmas Morn by Ardis Irvin.

Abingdon Press has a largely unison, rhythmic Clap Your Hands by John H. Diercks. Augsburg has a deliberately low-tessitura O Darkest Woe by Paul Fetler and a set of Introits and Graduals for the Lutheran service which will have wide interest in Lutheran circles and other places with liturgical leanings. —F. C.

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Gedeckt, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Spitz Flöte, 4 ft., 61 pipes  
Twelfth, 2 2/3 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Furniture, 4 ranks, 244 pipes  
Trumpet, 8 ft., 61 pipes

#### SWELL

Rohr Gedeckt, 16 ft., 61 notes  
Geigen Diapason, 8 ft., 68 pipes  
Rohr Flöte, 8 ft., 68 pipes  
Viole de Gamba, 8 ft., 68 pipes  
Viole Celeste, 8 ft., 49 pipes  
Flauto Dolce, 8 ft., 68 pipes  
Prestant, 4 ft., 68 pipes  
Flute Traverso, 4 ft., 68 pipes  
Quint, 2 2/3 ft., 61 pipes  
Flautino, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Contra Oboe, 16 ft., 68 pipes  
Trompette, 8 ft., 68 pipes  
Oboe, 8 ft., 68 pipes  
Clarion, 4 ft., 68 pipes  
Tremolo

#### CHOIR

Geigen Diapason, 8 ft., 68 pipes  
Concert Flute, 8 ft., 68 pipes  
Dolcan, 8 ft., 68 pipes  
Dolcan Celeste, 8 ft., 49 pipes  
Koppel Flöte, 4 ft., 68 pipes  
Nacht Horn, 4 ft., 68 pipes  
Geigen Twelfth, 2 2/3 ft., 61 pipes  
Block Flöte, 2 ft., 61 pipes  
Cymbal, 3 ranks, 183 pipes  
Clarinet, 8 ft., 69 pipes  
Schalmel, 4 ft., 61 pipes  
Tremolo

#### SOLO

Diapason, 8 ft., 68 pipes  
Gamba, 8 ft., 68 pipes  
Gamba Celeste, 8 ft., 49 pipes  
Flauto Mirabilis, 8 ft., 68 pipes  
Tuba Mirabilis, 8 ft., 68 pipes  
French Horn, 8 ft., 68 pipes  
English Horn, 8 ft., 68 pipes

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Resultant, 32 ft., 32 notes  
Principal, 16 ft., 32 pipes  
Sub Bass, 16 ft., 32 pipes

### GRUENSTEIN WINNER PLAYS EFFECTIVE AWARD RECITAL

Marsha Carey, the 1959 winner of the Gruenstein memorial award of the Chicago Club of Women Organists, played her award recital Jan. 10 at the Torrey-Gray auditorium of the Moody Bible Institute. She displayed a sure technique, a colorful imagination and a grasp of the musical styles represented in her program.

Her projection of contemporary music was particularly effective. Her program appears in the recital columns.

WILMA LEAMON

### HEAR HISTORICAL SERIES NOONS AT ST. PAUL'S CHAPEL

Ralph Kneeream, assistant organist of St. Paul's Chapel, Columbia University, New York City, is playing a series with historical continuity in his Thursday noon recitals. Jan. 7 featured the High Renaissance and Jan. 21 the Baroque period. Bach was heard Feb. 4 and eighteenth and early nineteenth century composers Feb. 18. March 3 will deal with the Romantic era and contemporary music will complete the series March 17 and April 7 and 21.

JOHN HAMILTON'S March recital dates include a Bach program March 6 at the University of Oregon, March 20 at the Los Angeles, Cal. county museum and March 27 at the California Institute of Technology.

A CONCERT of baroque chamber music directed by J. Henson Markham at St. Joseph's Episcopal Church, Boynton Beach, Fla. consisted of sonatas *da camera* and *da chiesa* by Corelli, Handel, Bach and Handel.

DR. JOSEPH E. JUNG has become music consultant and public relations executive of Schmitt, Hall and McCreary, Minneapolis, Minn. music publishers.

PARVIN TITUS will conduct the Schütz *Rejoice in the Lord* and the Dupré *De Profundis* March 27 at Christ Church, Cincinnati.

Quintaton, 16 ft., 32 notes  
Contra Gamba, 16 ft., 12 pipes  
Rohr Bourdon, 16 ft., 12 pipes  
Octave, 8 ft., 32 pipes  
Bass Flute, 8 ft., 12 pipes  
Rohr Flöte, 8 ft., 32 notes  
Gamba, 8 ft., 32 notes  
Quint, 5 1/2 ft., 32 notes  
Koppel Flöte, 4 ft., 32 notes  
Choral Bass, 4 ft., 32 pipes  
Bombarde, 32 ft., 12 pipes  
Trombone, 16 ft., 32 pipes  
Contra Oboe, 16 ft., 32 notes  
Trumpet, 8 ft., 12 pipes  
Oboe, 8 ft., 32 notes  
Clarion, 4 ft., 12 pipes

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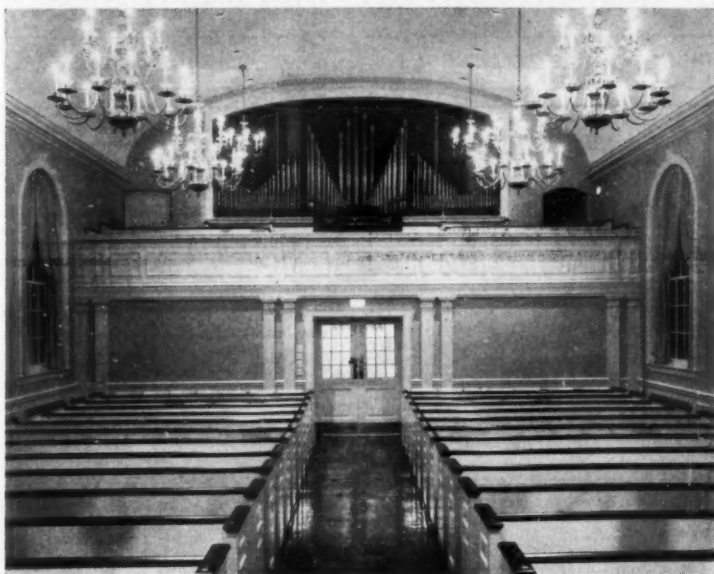
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The Wicks Organ Company has completed a three-manual installation in the chapel of Miami University, Oxford, Ohio. Alexander Schreiner played the dedicatory recital Nov. 6.

Dr. Eugene Hill is the university organist at Miami.

The disposition is as follows:

GREAT

Diapason, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 notes  
Bordon, 8 ft., 61 pipes  
Dolcan, 8 ft., 61 notes  
Prestant, 4 ft., 61 pipes  
Gemshorn Octave, 4 ft., 61 notes  
Twelfth, 2½ ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Terz, 1½ ft., 61 pipes  
Larigot, 1½ ft., 61 pipes

SWELL

Rohrbourdon, 16 ft., 61 notes  
Spitzprincipal, 8 ft., 68 pipes  
Rohrfloete, 8 ft., 68 pipes  
Gambe, 8 ft., 68 pipes  
Voix Celeste, 8 ft., 49 pipes  
Fugara, 4 ft., 12 pipes  
Rohroctav, 4 ft., 12 pipes  
Nazat, 2½ ft., 61 notes  
Blockfloete, 2 ft., 61 notes  
Contra Trompette, 16 ft., 61 notes  
Trompette, 8 ft., 68 pipes  
Fagotto, 8 ft., 68 pipes  
Clarion, 4 ft., 12 pipes  
Tremulant

CHOIR

Nason Flute, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Dolcan, 8 ft., 61 pipes  
Dolcan Octave, 4 ft., 12 pipes  
Dolcan Twelfth, 2½ ft., 7 pipes  
Dolcan Fifteenth, 2 ft., 5 pipes  
Dolcan Seventeenth, 1½ ft., 61 notes  
Dolcan Twenty-second, 1 ft., 61 notes  
Rohrschalmel, 4 ft., 61 pipes  
Tremulant

PEDAL

Principal, 16 ft., 32 pipes  
Gemshorn, 16 ft., 12 pipes  
Rohrbourdon, 16 ft., 12 pipes  
Principal, 8 ft., 12 pipes  
Flute, 8 ft., 32 notes

Marchal in Lansing

A large and attentive audience heard André Marchal Jan. 25 at St. Paul's Episcopal Church, Lansing, Mich. He began his program with Cabezon's Diferencias sobre el Canto del Caballero with ever richer and more colorful treatment of the variations. Zipoli's Pastorale followed at a pace more commonly associated with a gigue than with a placid pastorale. The improvisatory Pachelbel Fantasia preceded Buxtehude's Prelude and Fugue in F sharp minor.

One of the higher points of the evening was the Clérambault Second Suite; like a many-course French meal there were seven different taste-treats for the listener. Trio Sonata 5 of Bach showed Marchal's wonderful facility and beautiful phrasing (especially noticeable in the Largo). A fine balance of Gallic freedom and restraint was evident in Franck's Prelude, Fugue and Variation with the fugue on bold diapasons reminiscent of the organ at St. Clothilde and with a faster speed for the variation than for the prelude. Vierne's Impromptu, dedicated to Marchal, was a delightful scherzo on flue stops. The Prelude and Fugue in E flat of Saint-Saëns will rarely receive such a fine performance. The recital ended with an improvisation on themes from Vaughan Williams' Sine Nomine and the Welsh Hyfrydol.

After the recital a reception honoring M. Marchal was held in the parish hall of St. Paul's Church.

The next morning the Guild Student Group of Michigan State University sponsored a master class. A large group of auditors from neighboring communities and the Lansing Chapter of the AGO heard M. Marchal's illuminating comments about the compositions and the performances.

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THE FIFTY-FIVE voice choir of men and boys of St. Monica's Roman Catholic Church has completed a recording of a wide range of Christmas music from ancient chants to modern carols. Recorded Publications Company was in charge of the engineering, and Anselmo Inforzato conducted.

Dolcan, 8 ft., 32 notes  
Choralbass, 4 ft., 12 pipes  
Contra Trompette, 16 ft., 12 pipes  
Trompette, 8 ft., 32 notes  
Rohrschalmie, 4 ft., 32 notes  
Gedeckt Pommer, 8 ft., 32 pipes

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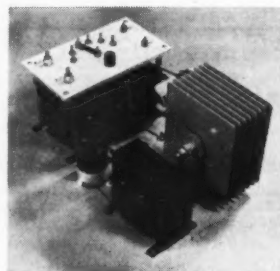
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